SIR JOSHUA REYNOLDS

ILLUSTRATED CATALOGUE

GROSVENOR GALLERY 1883-4

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Sir Joshua Reynolds, P.R.A. D.C.L.

CATALOGUE OF THE WORKS

OF

SIR JOSHUA REYNOLDS, P.R.A.,

EXHIBITED AT THE

GROSVENOR GALLERY,

MDCCCLXXXIII-IV.

ILLUSTRATED WITH PHOTO-INTAGLIO PLATES AFTER THE ORIGINALS BY ALFRED DAWSON.

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1884.

EXHIBITION OF THE WORKS

OF

SIR JOSHUA REYNOLDS, P.R.A.

WITH HISTORICAL NOTES

BY

F. G. STEPHENS,

AUTHOR OF "ENGLISH CHILDREN AS PAINTED BY SIR JOSHUA REYNOLDS."

NOTICE.

SIR COUTTS LINDSAY and the Directors of the Grosvenor Gallery desire to express their thanks to the owners of works by Sir Joshua Reynolds for the readiness with which many of the most famous and valued productions of the master have been entrusted to them for the present exhibition.

They likewise take this occasion of recording their indebtedness to Dr. Hamilton, from whose valuable catalogue of the engraved works of Sir Joshua they have derived constant assistance in forming the collection, and in classifying and describing the pictures for exhibition. Also to Mr. F. G. Stephens, who has kindly supplied the historical and illustrative notes accompanying the catalogue.

Frequent reference has been made to the "Life and Times of Sir Joshua Reynolds," by C. R. Leslie and Tom Taylor.

Considerable difficulties present themselves in the preparation of even the simplest lists of Reynolds's works. The most embarrassing of these difficulties arises from the fact that many portraits of the same person bear different names and are widely known under varying titles; thus, many

ladies who were painted in their maiden state, retain, in the pictures, their original names, while the titles of other examples have followed the alterations of the sitters' designations. No rule has been observed in this matter. The practice of the compilers of this catalogue has been to adopt the titles given by the owners of the pictures, adding other accepted or correct titles.

The Exhibition will open at 10 a.m. and close at 6 p.m. from the 31st December to the 29th March.

Admission one shilling; season tickets, five shillings. Catalogues one shilling.

SUMMER EXHIBITION, 1884.

Pictures and Drawings are admitted to the Gallery solely on Sir Coutts Lindsay's invitation. Every possible care will be taken of the works sent for exhibition, but Sir Coutts Lindsay cannot hold himself responsible for injury or loss.

Artists can insure their works at the Gallery at the rate of *2s. 6d.* per cent. The prices of works to be disposed of should be communicated to the Secretary. A deposit of 25 per cent. must be made at the Gallery when a work is purchased.

No work can be removed before the close of the Exhibition.

CATALOGUE.

The Numbers commence in the larger or West Gallery, and continue from left to right.

The terms "right" and "left" in the descriptions of the pictures denote the right and left of the spectator.

In describing the size of a picture, the first measurement indicates the height, the second the width, of the canvas or panel.

Portraits are described as of four sizes:—"bust," the head and shoulders; "half-length," to the waist; "three-quarters length," to the knee or a little below; "whole length," the entire figure.

WEST GALLERY.

1. SIR JOSHUA REYNOLDS, P.R.A.

Lent by Louis Huth, Esq.

Sir Joshua Reynolds was born July 16, 1723, four months before the death of Kneller, his most eminent predecessor in portrait-painting in this country during the eighteenth century. Educated at Plympton St. Mary, Plymouth, he came to London as a pupil of Hudson in 1741, remained with this master less than two years, and, returning home, painted many portraits at a low price (seventy shillings); of his skill at this time, or earlier,

No. 2 is the best example in this gallery. At this date he painted Lord Normanton's "Boy reading," which was in the Academy in 1883. It is dated 1747. He was soon after this (1749) introduced to Commodore Keppel, see No. 181, one of his earlier friends being the Rev. Z. Mudge, Vicar of St. Andrew's, Plymouth, see No. 206. With Keppel he sailed to the Mediterranean, and after passing through Port Mahon, Algiers, and Leghorn, reached Rome, where he stayed nearly two years; his studies were directed to Michael Angelo's works in the Sistine Chapel, where, during bad weather, he worked, caught cold, and became very deaf, so that thereafter, when in the company of more than one person, he was compelled to use an ear-trumpet. At Rome he painted the "Caricatures," No. 188. At Petworth is "A Holy Family" painted at this period. He studied elsewhere in Italy, and returned to London in October, 1752; a visit to Devonshire, when he painted Dr. John Mudge, lasted three months; returning to the metropolis he settled for a time in St. Martin's Lane, rapidly rose in reputation, and painted "Commodore Keppel," No. 181, which laid the foundation of his fortune; this was in 1753. He removed to Great Newport Street in a short time, and painted many heads at the rate of twelve guineas each. Henceforward his progress was very rapid. Of his art shortly after this time, showing how greatly he had improved, the portrait of Lady Cathcart and her daughter, No. 71, which is dated 1755, is a capital example; so is "Alderman Beckford," No. 179. The price of the former elaborate group was thirty-five guineas. "Lady Elizabeth Montagu," No. 77, and "Lady C. Keppel," No. 123, were painted in the same year, so was the "Countess of Essex," No. 83. "Sir F. Blake-Delaval," No. 101, painted in 1758, is the next example in this gallery. The "Duchess of Hamilton," No. 26, is due to the same year, and a still more powerful work, "Lady Selina Hastings," No. 169, belongs to 1759. Reynolds became intimate with Dr. Johnson, see No. 97, Baretti (No. 73), John Wilkes, the Dilettanti Society (see "Group," Nos. 21 and 32, which pictures were painted long after), Garrick (No. 143), the Duchess of Gloucester (No. 136), and others. In 1760 he removed to Leicester Fields. In this year he exhibited the "Duchess of Gloucester," No. 136; the lady was then Countess Waldegrave. "Lord Amherst," No. 174, came in 1765. In 1766 Reynolds was elected a member of the Dilettanti Society, and painted "Sir John Cust," No. 38. In 1768 he was knighted, and became President of the Royal Academy. In 1769, Jan. 2, he delivered his first Discourse to the Students of that institution. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures, a large proportion of the finer of which are in this collection. He died Feb. 23, 1792. His first and last portraits of himself are here, Nos. 2 and 106.

Half length, in spectacles; dark green coat.

Painted, 1789. Canvas, 29½ × 24½ inches. Engraved by Caroline Watson as the frontispiece to Malone's "Life of Reynolds," 1798, vol. i.

2. Sir Joshua Reynolds, P.R.A. The first portrait he painted of himself; given to his niece, Lady Thomond, and left by her to her sister, Mrs. Theophila Gwatkin, and given by the latter to her grandson, J. R. Gwatkin.

Lent by Mrs. Gwatkin.

See No. 106. This picture was at the British Institution in 1823, at Manchester, 1857, and at Leeds in 1868.

Bust in an oval; full face turned over the left shoulder; dark coat.

Painted, *c.* 1748. Canvas, 29½ × 24 inches.

3. Sir Joshua Reynolds.

Lent by the Duke of Leeds.

Half length, with spectacles. See No. 1.

Painted, 1788. Canvas, 29½ × 24½ inches.

4. Sir Joshua Reynolds, P.R.A., taken in old age.

Lent by Horace N. Pym, Esq.

Head in profile, turned to the left.

Painted, *c.* 1788. Canvas, 13½ × 11½ inches.

5. Sir Joshua Reynolds, President of the Royal Academy, Member of the Imperial Academy at Florence, D.C.L. Oxon. and Dublin, Fellow of the Royal Society.

Lent by the Royal Academy.

A three-quarters length figure, in official cap and red gown; right hand on his hip; elbow under the drapery; left hand resting on a table, on which, in allusion to his profound admiration of Michael Angelo, often expressed in his Discourses to the Students of the Royal Academy—is a bust of that artist. The red gown belongs to Reynolds's costume as a D.C.L., an honour he, with Dr. Beattie, Lord Shelburne, and others, received in July, 1773, at Oxford. According to the inscription under the mezzotint by Valentine Green from this picture, it was "Painted by himself, for the Royal Academy, 1780." It is practically, though not actually, Sir Joshua's diploma work, his gift to the institution of which he was one of the most illustrious members.

This picture usually hangs in the Council Chamber of the Royal Academy; it has been generously lent on the present occasion, and now occupies a leading place in the largest

collection ever made of the works of the P.R.A. A version, in a similar costume, of this picture is in the Florence Gallery of celebrated painters' portraits. It was presented by Sir Joshua to that great collection, on his admission to the Academy there. The Duke of Rutland has a third picture in a similar costume.

This portrait was exhibited at the British Institution in 1813, when the Directors of that society first collected pictures by old and deceased modern masters, and inaugurated the series with a selection of the works of Sir Joshua Reynolds, 142 in all, which, until the present exhibition was formed, was the largest gathering but one of the kind. It was not included in the next considerable collection of Reynoldses, that at the British Institution in 1823. It was there, however, in 1843, among the Art-Treasures at Manchester, 1857, in the National Portrait Exhibition, 1867, and in the Royal Academy Winter Exhibition, 1870.

The most numerous collection of Reynoldses before the present was at the National Portrait Exhibition, 1867.

Painted, 1780. Panel, 50½ × 40 inches. Engraved by Val. Green, and J. Bond.

6. Admiral Lord Anson, the Circumnavigator.

Lent by the Earl of Lichfield.

George Anson was the second son of William Anson of Shugborough, Staffordshire, where the sailor was born, April 23, 1697; he entered the navy, but afterwards established himself in South Carolina, where he founded a town called "Ansonville." In 1730 he commanded an expedition against the Spanish trade in the Pacific, in the conduct of which he circumnavigated the globe; he burnt Paita in Peru (see "Commodore Keppel," No. 181), and captured the Manilla galleon, "Nostra Signora de Cabadonga," with 550 men, and the value of £350,000 on board. Returning to Portsmouth, he sailed through the French fleet in a fog; commanded the Channel Fleet; captured a large French convoy, 1747; was created Baron Anson in the same year, and became, with a short interval, First Lord of the Admiralty from 1751 till 1762. Admiral of the Fleet, in 1761, he convoyed Queen Charlotte to England. He died at Moor Park, June 6, 1762.

Sir G. Bowyer sold this picture after it had been shown at the National Portrait Exhibition in 1867. A copy is in the National Portrait Gallery.

One of the ships of the great voyage, begun September, 1740, was the "Centurion," in which, at a later date, April 25, 1749, Keppel (Nos. 44 and 181) took Reynolds, when the latter left England for the first time, to Algiers (see No. 1), Minorca, and Italy. This ship had a memorable history that deserves to be written. The sailor who lounges on the top of the coach in Hogarth's "The Stage Coach" apparently belonged to this famous vessel, his bundle is labelled with her name. Another of Anson's companions was "Admiral Saunders," No. 203.

Three-quarters length, in the naval uniform of the period; looking to the right; right hand on hip, left hand resting on an anchor; in the distance a ship saluting.

Painted, 1755. Canvas, 49 × 39 inches. Engraved by James McArdell, 1755.

7. Mrs. Abington in the character of "Miss Prue," in "Love for Love."

Lent by Sir Charles Mills, Bart.

Frances (who called herself Barton, born in 1731, or 1738) was said to be the daughter of a soldier in the guards, and was variously reported to have begun life as an errand girl, as a milliner's assistant, and as a flower-seller in St. James's Park. She appeared at the Haymarket Theatre as "Miranda" in the *Busy-Body*, 1755, but failed to impress the audience. Soon after this she married Mr. Abington, her music-master, with whom she did not live long. Her first success was at Dublin, as "Kitty" in *High Life below Stairs;* this evoked a *furore* of admiration for the saucy actress, and her very cap became fashionable as the "Abington Cap" in every shop window and on every fashionable head. She returned to London in 1765, and took service with Garrick, whom she plagued most unmercifully, so that it was said she "was not unlike the miller's mare, for ever looking for a white stone to shy at." Northcote said that she offended Goldsmith by, at the last moment, refusing to take the part which he had written on purpose for her, in *She Stoops to Conquer;* therefore on the first night the character was performed by another actress, to Goldsmith's great mortification. Smith and Woodward also refused their parts, Mrs. Bulkely declined the epilogue because she could not sing, and Miss Catley followed suit. Mrs. Abington succeeded Pritchard and Mrs. Clive in public favour, and became the first comic actress of the day. She appeared on the stage for the last time in April, 1799; died at her house in Pall Mall, March 4, 1815, and was buried in St. James's Churchyard, Piccadilly.

Her chief characters were "Lady Teazle," in the *School for Scandal;* "Miss Prue," in Congreve's comedy; "Roxalana," in the *Sultan;* the "Comic Muse," in the *Jubilee;* "Widow Belmore," in the *Way to Keep Him;* "Beatrice," in *Much Ado About Nothing;* and "Charlotte," in *The Hypocrite.* Reynolds painted her (1) in 1771, in a cardinal cloak out of character; this picture was at the Academy last year. (2) Again, in 1782, as "Roxalana," putting aside a curtain—a portrait Reynolds gave to the actress: she entrusted it to Sherwin to engrave, who, notwithstanding her plaintive remonstrances, kept it nearly four years before he finished the plate. (3) Again, 1764, as the "Comic Muse," a whole-length picture which is now at Knole, was engraved by J. Watson, and appeared at the British Institution in 1817 and 1846, and at the Academy in 1873. (4) As "Lady Teazle," and (5) as "Miss Prue," the likeness which is now before us, and represents an incident in Act III., Scene 1, of Congreve's *Love for Love*, where Ben, just returned from sea, and a lout in his manners, makes love to the hoyden by order of his

father, and, with awkward courtesy, giving her a chair, offers to sit near her. In her petulant way she cried:—"You need not sit so near; if you have anything to say, I can hear you further off; I arn't deaf." Walpole preferred Mrs. Abington in "Lady Teazle."

Boswell tells us how Johnson boasted of Mrs. Abington having "insisted so much on my coming" when she played *Charlotte* for her benefit, March 27, 1775, and how the doctor went to Drury Lane, with Reynolds and others, Sir Joshua "having secured forty places in the front boxes", and done to Boswell "the honour to put me in the group." Johnson sat in the seat immediately behind Boswell, and, as he could neither see nor hear at such a distance, he was wrapped in thought during the whole of the glittering performance, "seemed quite in a cloud." Johnson went to sup with her, and afterwards teazed Mrs. Thrale with "Mrs. Abington's jelly, my dear lady, is better than yours."—See T. Davies's "Garrick," c. 52.

Half length, seated, looking full face, with her arms leaning on the back of a chair; the left hand raised to the lips; pink dress, with white lace trimming.

Painted, 1764. Canvas, 29 × 24 inches. Engraved by S. W. Reynolds.

8. Sir George Beaumont, Bart., of Coleorton, M.P.

Lent by Sir George Beaumont, Bart.

Sir George Howland Beaumont, 7th baronet, husband of Lady Beaumont, No. 183, was born at Dunmow, November, 1753; educated at Eton and Oxford; M.P. for Beer Alston in 1790. An energetic patron of artists, and an amateur painter, he promoted the formation of the National Gallery, to which institution he presented sixteen pictures. He died at Coleorton in February, 1827. He was on intimate terms with Reynolds, who bequeathed to him his favourite picture by Sebastian Bourdon, "The Return of the Ark," which is now in the National Gallery. He was one of the pall-bearers at Sir Joshua's funeral. He gave commissions to Wilkie, then quite unknown, for "The Blind Fiddler," and to Haydon for "Macbeth." Haydon and Wilkie visited Sir George at Coleorton in 1809, and the former gave a characteristic account of his entertainer. Going there again in 1837, ten years after the host's death, he walked through the house and noticed with regret the "two superb heads (by Sir Joshua) of Sir George and Lady Beaumont pushed high up to make way for some commonplace trash." Reynolds's ledger contains a note of a second payment of fifty guineas from Sir G. Beaumont, in July, 1787.

This picture was at the British Institution in 1813 and 1823, and at the National Portrait Exhibition, 1867.

Half length; three-quarters face, turned to the left; black coat, white cravat, powdered hair; a crimson curtain in background.

Painted, 1787. Canvas, 29½ × 24½ inches. Engraved by an anonymous engraver on a private plate; and by S. W. Reynolds.

Mrs. Nesbitt as Circe.

9. MRS. PELHAM FEEDING CHICKENS.
Lent by the Earl of Yarborough.

She sat to Reynolds in July, 1770, as Miss Aufrere, and, in the next year, as Mrs. Pelham. She was the daughter of Mr. George Aufrere of Chelsea, and married Mr. C. Anderson Pelham, Recorder of Great Grimsby, who was created, in 1794, Baron Yarborough; he took the name of Pelham on inheriting the estates of his great-uncle, Captain Pelham. Mrs. Pelham died in 1786.

This picture was in the Manchester Art-Treasures Exhibition, 1857, and at the Academy in 1875.

Whole length; in a flowered dress; her left arm supports a sieve, from which she is feeding poultry and pigeons; farm buildings, &c., in the distance.

Painted, 1770. Canvas, 93 × 56½ inches. Engraved by W. Dickinson, and S. W. Reynolds.

10. ADMIRAL THE HON. JOHN BYRON WHEN A CAPTAIN.
Lent by William Byron, Esq.

This portrait represents Admiral the Hon. John Byron, known as "Foul-weather Jack," grandfather of Lord Byron the poet, and second son of the 4th Lord Byron. He was born November 8, 1723, and entered the Navy on board the "Wager," one of Lord Anson's circumnavigating squadron. Cast away on a desolate island in the South Seas, he, after enduring five years' hardships there (of which in 1768 he published a "Narrative"), returned to England in 1748, and rose to great eminence in his profession; becoming Rear-Admiral in 1775, he commanded in North America and the West Indies in 1778-9, and fought a bloody battle with a greatly superior French ship off the Island of Grenada. He married Sophia, born Trevannion, of Carhays, Cornwall, and died in 1786. He sat to Reynolds in March, 1759.

Three-quarters length, full face, with arms crossed, resting on a stick; naval uniform; in the distance a view of the sea with a ship.

Painted, 1759. Canvas, 49 × 39½ inches.

11. MRS. NESBITT AS "CIRCE."
Lent by the Dowager Lady Stanley of Alderley.

This is one of the most beautiful, poetic, and pathetic of Reynolds's subject-portraits. The amorous, astute, and treacherous expression of the lovely face fitted the character of the witch whose name has been given to the picture. The sitter was one of the mistresses of Augustus John, 3rd Earl of Bristol, the putative husband of the Duchess of Kingston ("Iphigenia," born Chudleigh); his marriage to "Iphigenia" was the

subject of a long and costly law-suit. He died in December, 1779, and Walpole wrote of his will to Lady Upper-Ossory (the mother of "Collina," see No. 153, and "Sylvia"), as follows:—"Lord Coventry and Colonel Hervey are Lord Bristol's executors. He has left an estate of 800*l.*, that he had purchased, to Mrs. Nesbitt for life, paying 300*l.* a year to his natural son by Mrs. Clarke (the wife of Field-Marshal Sir Alured Clarke, the 'Kitty Hunter' of the Admiralty, who ran away with the Earl of Pembroke, see 'The Earl of Pembroke,' No. 159) till (he is) of age, and 400*l.* afterwards, he to have the whole if surviving her; if not, she and Colonel Hervey to have the property of the whole. His personal estate, estimated at 30,000*l.*, Lord Bristol divides between Mrs. Nesbitt and the aforesaid son. I do not hear of another legacy, not even to his sisters." This picture was exhibited at the Academy in 1876, the catalogue of which exhibition states, that it was "painted in 1781 for the Earl of Bristol, and given by him to Sir John Stanley." The date, although it agrees with Reynolds's pocket-book, which includes "Mrs. Nesbitt" among the sitters of 1781, is inconsistent with the fact that the earl died in 1779. Either there was no gift, or there was another Mrs. Nesbitt, who sat in 1781. Sir Charles Bunbury paid Reynolds, according to a dateless entry in his ledger, thirty-five guineas for a "Circe," the first payment. Sir Charles likewise paid for "Miss Kennedy," or "Polly Kennedy," sister of the ruffians whose trial for the murder of a watchman excited the popular mind, and vexed the macaronies, because the latter liked not that one of their order should suffer in the persons of the woman's brothers, while the people were exasperated because the privileges of a class should seem to be evoked to protect the wrong-doers. Sir Charles was the doubly unlucky spouse of the beautiful and daring Lady Sarah Bunbury, whom Reynolds painted in the Holland House picture, and as "Sacrificing to the Graces." Sir Charles, as mentioned above, paid for the meretrix's portrait in "Polly Kennedy," and might have paid for this "Circe."

A portrait of "Mrs. Nesbitt," the property of the Hon. Edmund Phipps, was at the British Institution in 1843, this was doubtless the same as *Portrait of Mrs. Nesbitt in a white dress, with a Dove*, which was sold with the pictures of Mr. E. Phipps in 1859, for £630. It now belongs to Sir R. Wallace. In the Academy of 1876 Lady Stanley of Alderley exhibited the picture now before us, which was given by the Marquis of Bristol to Sir John Stanley.

Three-quarters length; seated in the character of Circe; white dress; holding a wand in her right hand; by her side a panther and a white cat; to the left a goblet; landscape background.

Painted, 1781. Canvas, 49 × 39 inches.

12. Miss Gwatkin (daughter of "Offie") as "Simplicity."

Lent by E. Façon Watson, Esq.

Sketch for the larger picture.

Three-quarters length, as a girl, sitting (inscribed "Simplicity"); head turned to right; face in profile; in a lace cap; white dress; black sash; her hands in her lap; fingers turned upwards.

Painted, 1788. Canvas, 8 × 7 inches.

13. Lord George Seymour, when a Boy—Hon. G. Seymour Conway.

Lent by the Marquis of Hertford.

Probably this is the "Conway, Lord Hertford's Son" of Sir Joshua's notes in February, 1770. In the ledger "Master Conway" stood for £36 15*s.* in 1770. Lord George Seymour Conway was the seventh son and thirteenth child of the 1st Marquis of Hertford (see Nos. 37 and 187), born July 21, 1763, married Isabella, daughter of the Hon. and Rev. George Hamilton; his eldest son was Sir George Hamilton Seymour, the diplomatist.

See No. 202.

Half length; face turned to the left; Van Dyck dress with green cloak over the left shoulder; gloved hand.

Painted, 1770. Canvas, 24 × 18 inches. Engraved by E. Fisher, 1771.

14. Colonel, afterwards General the Hon. William Keppel.

Lent by the Earl of Albemarle.

Small portrait of No. 28.

Half length; three-quarters face turned to the right; red coat with black and gold facings; sash over the right shoulder.

Painted, 1758. Canvas, 29 × 24 inches.

15. Sir Joshua Reynolds's Black Servant.

Lent by the Rt. Hon. George Cavendish-Bentinck, M.P.

See "A Negro," No. 42, which has been said to be another portrait of this person. Northcote, in the "Life of Reynolds," i. 204, preserved an anecdote of Sir Joshua's relations with this servant. Reading in a newspaper that a man then in Newgate had been condemned to death for a robbery from this negro, he, in astonishment, summoned the latter, and learnt that after Mrs. Williams, Dr. Johnson's old and blind inmate, had dined in Leicester Square with Miss Reynolds, the negro was ordered to attend her to Bolt Court, and, on returning, was detained by some of his companions until too late to be re-admitted to Sir Joshua's house. The man wandered about the street and took shelter in a watch-house, where, falling asleep, he was robbed. The thief was detected with the stolen things in his

possession; he was tried, found guilty, and condemned to death. Sir Joshua employed Burke's influence to procure commutation of the sentence to transportation, and supplied the convict with all necessaries before he left England. The negro, previously a slave of Mr. Morris, of Piercefield, was Reynolds's footman under Ralph, the knight's henchman; he sat for pictures, particularly in that of the Marquis of Granby, where he holds the horse. "Frank" sat to Reynolds in April, 1767.

Head, full face; unfinished study.

Painted, 1767. (?) Canvas, 16 × 12½ inches.

16. JOHN, 1ST LORD BORINGDON, WHEN MR. PARKER.
Lent by the Earl of Morley.

Full length, in sporting dress, leaning on a gate; turned to the left, and carrying a gun on his left arm.

Painted, 1766. (?) Canvas, 35½ × 26½ inches. Engraved by S. W. Reynolds.

17. MISS THEOPHILA PALMER.
Lent by George Wodehouse Currie, Esq.

Half length, seated; face turned to the right; blue dress, black mantilla; gloved hand.

Painted, 1776. Canvas, 29 × 24 inches. Engraved by J. R. Smith, 1777.

18. MASTER WYNN AS "THE INFANT ST. JOHN."
Lent by Sir Watkin Williams Wynn, Bart.

Sitting, holding a cup, into which water is flowing from a rock; a lamb by his side. See No. 21. This picture was at the British Institution 1813, and at Manchester, 1857.

Painted, 1776. Canvas, 27½ × 35½ inches. Engraved by John Dean, 1776.

19. PORTRAIT OF A LADY.
Lent by Major-Gen. R. Mackenzie.

Half length; three-quarters face turned to the left. Ermine cloak over a white bodice; a strip of black velvet tied round the neck.

Painted, . Canvas, 29 × 24 inches.

Group of Members of the Dilettanti Society

20. MASTER THOMAS LISTER, AFTERWARDS THE 1ST LORD RIBBLESDALE.

Lent by the Lord Ribblesdale.

Brother of "Miss B. Lister," No. 91.

Whole length, in a landscape; Van Dyck dress; standing with one foot crossed before the other; right hand raised and leaning on a staff.

Painted, 1764. Canvas, 91 × 55 inches.

21. GROUP OF PORTRAITS OF MEMBERS OF THE DILETTANTI SOCIETY. No. 1.

Lent by the Dilettanti Society.

The first of the pair of grouped portraits of members of the Dilettanti Society, contains likenesses, beginning at the side of the picture, of, 1, Sir W. W. Wynn, Bart., M.P. (with one hand extended, the other on a book), in the act of speaking; 2, Mr., afterwards Sir John Taylor, Bart., standing behind, holding a glass in his right hand, a handkerchief in his left hand; 3, Mr. Stephen Payne-Gallwey, drinking from a wine-glass; 4, The Right Hon. Sir William Hamilton, the husband of Romney's and Nelson's "Lady Hamilton," seated at the table in the middle of the composition; 5, Mr. Richard Thompson, standing behind, holding up a wine-glass; 6, Mr. W. Spencer-Stanhope, in profile, talking to the last named; 7, Mr. Smyth, of Heath.

This picture and its companion were painted for the society; each member being bound to present his portrait, the whole body was, in these cases, grouped. We know from Reynolds's ledger that some, if not all of the members, paid him, each for his own portrait. "Feb. 24, 1791, Sir W. W. Wynn, in full, 124*l.* 4. 0." (this included other portraits, such as "Master Wynn, as the Infant St. John," see No. 18). In "May, 1781, Sir John Taylor, for Dilettanti, 30*l.* 15*s.* 0." "Sir Wm. Hamilton. Dilettanti picture, 30*l.* 15*s.* 0.", occurs without a date. In June, 1780, "Mr. Stanhope Dilettanti picture, 36*l.* 15*s.* 0." In February, 1778, "Mr. Gallway, 18*l.* 17*s.* 6*d.*," a first payment. This picture was exhibited, with its companion, at the British Institution in 1846, with a key-plate, as above, attached to the catalogue; the picture was in the National Portrait Exhibition, 1868.

The Dilettanti Society was founded in 1732, many years before this picture was painted, for the encouragement of studies in antiquity and the arts. The body promoted the publication of many books of a costly nature, some of which retain considerable value to this day, and not a few of Reynolds's friends were members of the body. The establishment of a society intended to include amateurs and artists had been one of the objects of this association, which had failed, because the latter, as represented by Hogarth and others, would not ally themselves with the lay element, as represented by the former. In the end the artists, under the presidency of Reynolds formed, out of the till then unstable bodies of their

profession, the Royal Academy, as it originally existed. The laymen remain distinct, and are represented by the present Dilettanti Society, the owners of this picture, a body which is considerably the oldest of its kind devoted to the study of artistic antiquity in the kingdom. A certain amount of conviviality was practised by the society, as indicated in this picture, and, still more, by its companion, No. 32. A painter was officially a necessity of the association; Knapton, "Athenian Stuart," Reynolds, and Lawrence successively occupied this office. Reynolds was elected a member in May, 1766; this brought him into official connection with its members, and led to the production of these pictures.

The "Portrait of Sir J. Reynolds," belonging to the Dilettanti Society, No. 105, was presented by him to that body when he was elected a member.

This picture, although it has been repeatedly cleaned, is in excellent preservation, and remarkable for the richness of its colour and clear illumination.

Painted, 1777-9. Canvas, 78 × 61 inches. Engraved by W. Say.

22. BABE IN THE WOOD. A SLEEPING GIRL.

Lent by Horace N. Pym, Esq.

An oil sketch.

Half length; a young girl seated with head resting upon her arms.

Painted, 1788? Canvas, 29½ × 24 inches.

23. OLD MAN WEARING A CAP.

Lent by the Rev. W. H. Wayne.

Signed "J. Reynolds" in left lower corner.

Head; wearing a fur cap; full face.

Painted, . Canvas, 29 × 24 inches.

24. JOHN, VISCOUNT MOUNTSTUART, BARON CARDIFF.

Lent by the Earl of Wharncliffe.

Bust, in an oval; three-quarters face, turned to the right; in peer's robes.

Painted, 1776. Canvas, 29 × 24 inches.

25. EMILIA VANSITTART.

Lent by John Thornton, Esq.

Daughter of Henry Vansittart, Esq., at one time Governor of Bengal, and sister of Lord Bexley, born 1758; wife of Edward Parry, Esq., Bengal Civil Service, and a Director of the East India Company.

Half length, in an oval; full face, with eyes bent down; holding a dog in her arms.

Painted, 1773. Canvas, 29½ × 24½ inches.

26. Elizabeth (Gunning), Duchess of Hamilton and Argyll.
Lent by the Duke of Hamilton, K.T.

This lady married, first, James, 6th Duke of Hamilton, Feb. 14, 1752, and by this union became the mother of James George, 7th, and Douglas, 8th, Dukes of Hamilton. She married, secondly, Col. John Campbell, afterwards the 5th Duke of Argyll, March 17, 1759, and became mother of George, 6th, and John, 7th, Dukes of Argyll. She was the second daughter of John Gunning, Esq., of Castle Coote, Roscommon, and sister of Maria, Countess of Coventry; and, like the latter, was celebrated for her beauty. She was created Baroness Hamilton in 1776, and died December 20, 1790. She sat to Reynolds for this portrait at intervals from January, 1758, to January, 1759. The picture was exhibited in 1760, in the Great Room of the Society of Arts in the Adelphi, the room which now contains Barry's pictures. This was the first exhibition analogous to those now current; the admission was free, sixpence was charged for the catalogue. The appearance of the "Gunning girls" in 1751, created so great an impression upon the London world that they were mobbed by crowds anxious to see them get into their chairs, and places were taken early at the theatres when they were expected; according to Walpole, they were so poor before they "came out," that they had intended to become actresses ere they were "at once exalted almost as high as they could be, were Countessed and double-Duchessed." Peg Woffington is said to have lent them dresses.

When they appeared in the drawing-room at St. James's, the peers and peeresses clambered upon tables and chairs to look at them; several hundred people sat up all night, in and about a Yorkshire inn, to see the Duchess of Hamilton get into her chaise in the morning; a Worcester shoemaker "got two guineas and a half" at a penny each spectator, by merely showing the shoe he was making for the Countess of Coventry. Walpole wrote to Sir Horace Mann, "About six weeks ago, Duke Hamilton, the very reverse of the Earl (of Coventry), hot, debauched, extravagant, and equally damaged in his fortune and person, fell in love with the youngest at the masquerade, and determined to marry her in the spring. About a fortnight since, at an immense assembly at my Lord Chesterfield's, made to show the house, which is really most magnificent, Duke Hamilton made violent love at one end of the room, while he was playing at pharaoh at the other end: that is he saw neither the bank nor his own cards, which were of three hundred pounds each; he soon lost a thousand." "However, two nights afterwards, being left alone with her, while her mother and sister were at Bedford House, he found himself so impatient, that he sent for a parson. The doctor refused to perform the ceremony without a licence or ring: the Duke swore he would send for the Archbishop; at last they were married with a ring of the bed curtains, at half-an-hour after twelve at night, at May-Fair Chapel. The Scotch are enraged; the women mad that so much beauty has had its effect: and, what is more silly, my Lord Coventry declares that now he will marry the other." "The world," Walpole wrote at a later date, "is still mad about the Gunnings." The Duchess of Hamilton was one of the Ladies

of the Bedchamber to Queen Charlotte, and escorted her Majesty to London when she came to be married to George III. After the death of her first husband, the Duchess Elizabeth refused the Duke of Bridgewater, promoter of "Inland Navigation," in order to marry Col. John Campbell. She had thus the choice of three dukes, and refused one of them, who was among the ablest as well as the richest men of the century. "The luck of the Gunnings attend you!" was the blessing bestowed by Irish beggar-women on those who gave them alms.

At a later date the Duchess of Hamilton distinguished herself by the courage she showed in opposition to one of the Wilkes mobs of 1768. Walpole wrote:—"At one o'clock they (the rioters) marched to the Duchess of Hamilton's in Argyll Buildings (Lord Lorn being in Scotland). She was obstinate, and would not illuminate, though with child, as they hope, of an heir to the family, and with the Duke, her son (by her first husband), and the rest of her children in the house. There is a small court and parapet wall before the house: they brought iron crows, tore down the gates, pulled up the pavement, and battered the house for three hours. They (the inmates) could not find the key of the back door, nor send for any assistance. The night before, they (the mob) had obliged the Duke and Duchess of Northumberland to give them beer, and appear at the windows, and drink Wilkes's health." They stopped the coach of Count Seilern, the Austrian ambassador, the stiffest and most punctilious of envoys, pulled him out on the pavement, turned his heels in the air, and chalked "'45" on the soles of his boots. This referred to the famous "No. XLV." of the "North Briton." Mrs. Piozzi's "Autobiography," i. p. 318, contains an anecdote of a trick played upon the "Gunning girls" when they were making their début. Gunhilda Gunning, the subject of much talk and public excitement at a later period (1790-1) than that of the marriages of the ladies in question, was the daughter of their brother General Gunning.

It was the Countess of Coventry who, a few months after this picture was painted, having been stared at in the Park, complained, so that orders were given to protect her in the future. "This her ladyship knew, went to the Park, and pretended to be frightened directly, desired the assistance of the officers on guard, who ordered the twelve sergeants to march abreast before her, and the sergeant and twelve behind her, and in this pomp did the idiot walk all the evening with more mob about her than ever, as you may imagine; her sensible husband supporting her on one side and Lord Pembroke (see No. 159) on the other."—Letter from the Hon. J. West to Lord Nuneham, June 26, 1759. Walpole, three days before this, wrote to G. Montagu:—"My Lady Coventry and my niece Waldegrave (No. 152) have been mobbed in the Park."

Whole length, with landscape background; her right arm rests upon a marble pedestal, carved in relief. Face turned to left, almost in profile; white dress; ermine cloak. To the right two doves.

Painted, 1758. Canvas, 93 × 57 inches.

Sir J. Reynolds. P.R.A. Pinx.

The Ladies Elizabeth Laura, Charlotte Maria, and Anna Horatia Waldegrave

27. THE LADIES ELIZABETH LAURA; CHARLOTTE MARIA; AND ANNA HORATIA WALDEGRAVE; AFTERWARDS COUNTESS WALDEGRAVE; COUNTESS OF EUSTON; AND LADY HUGH SEYMOUR.
Lent by the Lord Carlingford.

"Lady Laura, after. Lady Chewton, is in the middle; Lady Maria is on her r., holding a skein of silk; and Lady Horatia is working at the tambour.—H. W." (Horace Walpole's catalogue.)

These portraits of the beautiful daughters of James, 2nd Earl Waldegrave, and Maria, daughter of Sir Edward Walpole, grand-nieces of Horace Walpole, were painted for him, *vide* his letter to Mason, May 28, 1780, not according to his own device, which included their appearing "as three Graces adorning a bust of the Duchess of Gloucester their mother (see 'The Duchess of Gloucester,' Nos. 136, 152), as the Magna Mater." This device would have resulted in something like Reynolds's picture in the National Gallery representing "The Graces decorating a terminal figure of Hymen." Sir Joshua preferred to paint the ladies at home, and, technically speaking, to produce what is now called a study in white, comprising their white dresses of divers tints, their lofty powdered *coiffures*, and their brilliant, pure carnations. Walpole, while the picture was in hand, described it as "charming," and declared that the faces were "very like," but when the whole was finished, and the question of final payment arose, he began to grumble thus: "Sir Joshua Reynolds gets avaricious in his old age. My picture of the young ladies Waldegrave, is doubtless very fine and graceful; but it cost me 800 guineas," see "Walpoliana," ii., p. 157. This statement seems to be confirmed by the painter's ledger, which contains, under "first payments:—Nov., 1780, The Lady Waldegraves; paid by H. Walpole, 315 . 0 . 0." The second payment and the price of the frame would bring the payer's statement within "measurable distance" of the 800 guineas. The leaf following the above entry in the ledger is lost; it probably recorded the second payment made when the picture was finished and sent home to Strawberry Hill. Had the above been the full payment it is inconceivable that Walpole would have grumbled. Nevertheless the collector of "Walpoliana" may have written "800" for "300" guineas, which agrees with the ledger. The Duke of Marlborough paid, the year before this, for the far larger picture of his family of eight figures, only 700 guineas.

Mr. Tom Taylor recognized in the faces of Walpole's nieces the influence of that disappointment in love which each lady had experienced not long before she sat to Reynolds. Walpole indicated as much when he wrote to Mason:—"You will be charmed, I flatter myself, with poor Horatia, who is not at all well, but has behaved with a gentleness, sweetness, and moderation that are lovely. She has had no romantic conduct, concealed all she could, and discovered nothing she felt but by her looks. She is now more pleasing, though she looks ill, by her silent softness, than before, by her youthful vivacity. Maria, almost as much wounded, and to be pitied, carries off another kind of misfortune with a noble spirit." In this way the sentimental elderly grand-uncle commiserated the sorrows

of his favourites. "These three charming girls," he added, "inherit more of their mother's beauty than her fortune. Each has missed one of the first matches in the country: Lady Laura, Lord Carmarthen; Lady Maria, Lord Egremont; and Lady Horatia, the Duke of Ancaster; after each had proposed and been accepted." The facts are that the Ladies Laura and Maria had been jilted by their lovers, and their sister had been deprived of a husband to be by the sudden death of the Duke of Ancaster, July 8, 1779; she put on mourning for him, and behaved so as to deserve the admiration of her patron. "Lady Horatia has behaved in the most reasonable manner, shown very proper concern, but nothing romantic or extravagant." Her loss was not great, as one may guess by her uncle's statement to Sir Horace Mann, made the day after the event:—"The Duke of Ancaster is dead of a scarlet fever contracted by drinking and rioting, at two-and-twenty. He was in love with my niece, Lady Horatia, the Duchess's third daughter, and intended to marry her." "I much doubt whether she would have been happy with him; for, though he had some excellent qualities, he was of a turbulent nature, and, though of a fine figure, his manners were not noble." The Lady Horatia consoled herself with Lord Hugh Seymour, a sailor, son of the Earl of Hertford. Lady Laura married George, Viscount Chewton, her cousin, afterwards 4th Earl Waldegrave. Lady Maria married the Earl of Euston.

The table at which those young ladies are working remained at Strawberry Hill; Walpole wrote thus to Mason, Feb. 10, 1783, of Reynolds's deficiencies in hand-painting:—"Sir Joshua's are seldom even tolerably drawn. I saw t'other day one of, if not the best of his works, the portrait of Lord Richard Cavendish," see No. 176. "Little is distinguished but the head and hand, yet the latter, though nearest to the spectator, is abominably bad: so are those of my three nieces; and, though the effect of the whole is charming, the details are slovenly, the faces are only red and white; and his journeyman, as if to distinguish himself, has finished the lock and key of the table like a Dutch flower painter." This remark on the "red and white" of the ladies' carnations is very interesting as showing what was the condition of this picture soon after it was sent home.

Walpole's letters abound in notices of these ladies, of their looks, their visit to Ranelagh, and other matters. This picture was exhibited at the Royal Academy in 1781, and Walpole commented in his catalogue in regard to it as No. "187, Portraits of three ladies." —"Daughters of the Duchess of Gloucester, a most beautiful composition, the features very like, and the attitudes natural and easy. He did another of them with variations, and I think still finer." This "another" has not, according to Mr. Tom Taylor, who inquired for it, been found.

It will be noteworthy that some of Reynolds's finest pictures on these walls were produced about this time, and that several of them are, like this group, studies in white, *e.g.*, "Mrs. Nesbitt," No. 11; "Lavinia, Countess Spencer," No. 124; "Lady Anne Bingham," No. 112; and "Mrs. Pelham," No. 9. "The Death of Dido" is another modified example; so is "Thais."

Besides being at the above exhibition this picture was at the British Institution in

1823 and 1856; at the National Portrait Exhibition 1867. Fanny Burney went to Leicester Square on the 26th of March, 1781, and saw that:—"Sir Joshua Reynolds is fat and well. He is preparing for the Exhibition a new '*Death of Dido*;' portraits of the three beautiful Lady Waldegraves, Horatia, Laura, and Maria, all in one picture, and at work with the tambour; a *Thais*, for which a Miss *Emily* (Bertie), a celebrated courtesan, sat, at the desire of the Hon. Charles Greville; and what others I know not; but his room and gallery are both crowded."

A crimson curtain draped across columns behind the nearly whole-length figures; to the right a landscape background.

Painted, 1781. Canvas, 54½ × 65 inches. Engraved by Val. Green, 1781.

28. Colonel, afterwards General the Hon. William Keppel, third son of William Anne, 2nd Earl of Albemarle.

Lent by the Earl of Albemarle.

He conducted the storming of the Mora Castle at the Havannah, in 1762. Brother of "Commodore Keppel," No. 181, and "Lady E. Keppel," No. 111. Son of "Lady Anne Lennox," No. 67. This picture was in the Academy in 1873.

Three-quarters length; in uniform; landscape background, with a fort in the distance, towards which he points with the left hand; right hand in the breast of his coat.

Painted, 1765. Canvas, 56 × 67½ inches.

29. Muscipula—Girl with a Mouse-trap.

Lent by the Lady Holland.

"Muscipula," otherwise called the "Girl with a Mouse-trap," is one of a numerous class of pictures in producing which Reynolds exercised his desire to illustrate, or to solve, technical problems, such as combinations of colours or the arranging of masses of light and shade. There is more than one picture bearing this title, and of course to the pictures severally varied dates have been ascribed. Northcote said that Count D'Adhemar (French Ambassador) gave 50 guineas for the "Muscipula" which J. Jones engraved in 1786. The painter's ledger confirms the statement of the price and buyer's name. The design was named, no doubt, on account of the action of the child with the trap, and possibly following a vein of Reynolds's humour, which recognized something mouse-like in the quaint features and expression of the child. The work has been so popular that, besides J. Jones, C. Watson, F. Bartolozzi, and S. W. Reynolds engraved it. This picture, unless under another name, has not been exhibited before.

Passed by inheritance to Lord Ilchester, Holland H

Another version of this picture belongs to the Marquis of Lansdowne. See "A Negro," No. 42.

Three-quarters length; a little girl in a cottage, holding a mouse-trap in both hands; a cat on table to her right; from window, landscape and cottage in the distance.

Painted, 1784. Panel, 29 × 24 inches. Engraved by J. Jones, 1786, and S. Cousins, 1879.

30. Richard Brinsley Sheridan (?).

Lent by Horace N. Pym, Esq.

Half length, seated; three-quarters face, turned to the left; left hand raised and thrust in the breast of the coat; right arm resting on the chair. At the Academy, 1882.

Painted, 1789. Canvas, 29½ × 24½ inches.

31. The Hon. Mrs. Peter Beckford.

Lent by the Duke of Hamilton, K.T.

A Mrs. Beckford sat to Reynolds in April, 1782.

Whole length, with landscape background, represented as offering sacrifice in a Grecian temple. She holds up a cup, and at her feet is a tripod with burning incense. To the right an attendant, kneeling, pours out a libation.

Painted, 1782? Canvas, 93 × 57 inches.

32. Group of Portraits of Members of the Dilettanti Society. No. 2.

Lent by the Dilettanti Society.

For the history of this picture, see "A Group of Portraits," No. 21. The persons represented are, beginning at the side of the canvas, 1, Constantine John, Lord Mulgrave, 2nd baron, pointing over his shoulder, a naval captain who essayed to discover the North-west passage, Lord of the Admiralty; 2, Mr. Alexander, afterwards Lord, Dundas, standing up with a gem between his fingers, holding it against the light; 3, next him, seated at the table, the Earl of Seaforth, last peer of the name; 4, The Hon. Charles Greville in the middle, behind; 5, Charles Crowle, Esq., a well-known antiquary, next to the last; 6, Francis Godolphin, 5th Duke of Leeds, then Marquis of Carmarthen, a picture-collector, whose gatherings are at Hornby Castle, Bedale; he sits at the table holding a gem in one hand, a stick in the other; 7, Sir Joseph Banks, P.R.S., in profile, behind the last. Bottles, fruit, and wine-glasses are on the table.

Painted, 1777-9. Canvas, 78 × 61 inches. Engraved by W. Say.

33. THE COUNTESS OF EGREMONT.

Lent by S. Butler, Esq.

Half length, profile turned to the left.

Lady Egremont sat in June, 1762, and October, 1765. In March, 1766, Sir Joshua's notes say, "Send Lady Egremont."

Painted, 1766. Canvas, 24 × 18 inches.

34. SKETCH FOR "ROBINETTA."

Lent by Horace N. Pym, Esq.

Half length; a girl seated, with landscape background, feeding a robin perched upon her shoulder. There are several versions of "Robinetta."

Painted, 1786. Canvas, 29 × 24 inches.

35. LADY WILLIAM GORDON, born Frances Ingram-Shepherd, daughter of the 10th Viscount Irvine.

Lent by the Marquis of Hertford.

Married, 1781, Lord W. Gordon, who had been the lover of Lady Sarah Bunbury; mother of the child who sat for "Angels' Heads" by Reynolds, which is in the National Gallery.

Bust; full-face; white kerchief; black mantilla; white cap.

Painted, 1779. Canvas, 24 × 18 inches. Engraved by J. Raphael Smith, 1780.

36. THE GUARDIAN ANGEL. A CHILD WITH ANGELS.

Lent by the Duke of Leeds.

Half-length figures; an infant asleep in the arms of an elder child; an angel encircles both children with her arms. See Malone's "Reynolds," lxvii.

Painted, 1785. Canvas, 22½ × 24¾ inches. Engraved by C. H. Hodges, 1786.

37. FIRST MARQUIS OF HERTFORD, LORD-LIEUTENANT OF IRELAND, WHEN A YOUTH.

Lent by the Marquis of Hertford.

Son of Francis, 1st Baron Conway, and Charlotte Shorter; Viscount Beauchamp and Earl of Hertford in 1750; Earl of Yarmouth, and Marquis of Hertford in 1793; died 1794.

Bust, as a boy; blue Van Dyck dress with white lace collar; three-quarters face, turned to the left.

Painted, 1759. Canvas, 24 × 18 inches.

38. The Rt. Hon. Sir John Cust, Bart., Speaker of the House of Commons.

Lent by the Earl Brownlow.

On a table lies a paper, inscribed "*The Speech of the Speaker of the House of Commons*," dated "*Dec.* 2, 1761." Sir John, who was born in 1718, was a prominent politician; M.P. for Grantham; elected Speaker, Nov. 3, 1761; much vilified by Wilkes and others, and frequently satirized on account of the shortness of his nose. Four days after his election, Walpole wrote to G. Montagu, "Sir John Cust is Speaker, and, bating his nose, the chair seems well-filled." He is represented in Hogarth's print of "The Times, Plate II.," and many other satirical engravings. He died five days after resigning the Speakership in 1770. The note-book of Reynolds records engagements to paint this picture in July, 1767, and contains a memorandum that he was to send for "the Speaker's wig at Theed's, peruke maker, Middle Temple;" likewise:—"Mr. Steevens, housekeeper of the House of Commons, to send a day or two before for the Mace." Sir Joshua described the materials he used for this picture, which is in an excellent condition. At this period Reynolds charged £150 for a whole-length portrait. This example was No. 885 in the National Portrait Exhibition, 1868.

Whole length, in his robes as Speaker; embroidered coat with steel buttons; a roll of paper in right hand; left to hip; on his left is a paper entitled as above.

Painted, 1767. Canvas, 106 × 77 inches. Engraved by James Watson.

39. The Nymph, otherwise "Nymph and Boy," "Venus and Boy," "Venus and Cupid," "La Nymphe indifférente."

Lent by the Dowager Lady Castletown of Upper-Ossory.

This work was bequeathed in the following terms by Reynolds:—"I desire the Earl of Upper-Ossory would accept of some picture of my own painting, that he take his choice of those of my painting which shall be unsold at my death." "In consequence of the above bequest of my most valuable and excellent friend, I have made choice of this painting, representing Nymph & Boy," signed "Upper-Ossory." This attestation was made by John Fitz-Patrick, second and last Earl of Upper-Ossory, the father of "Collina" and "Sylvia," *i.e.*, the Ladies Gertrude and Anne Fitz-Patrick, by Anne, born Liddell, the divorced wife of the Duke of Grafton. Lady Upper-Ossory was Walpole's frequent correspondent, and one of his greatest favourites. For "Collina" see "Lady Gertrude Fitz-Patrick," No. 153. The earl died in February, 1818, the countess in 1804. The children died unmarried. This picture was at the British Institution in 1844, and at the Academy in 1875, No. 63.

Elizabeth Duchess of Buccleuch and Lady Mary Scott.

Whole-length nude female figure, reclining in a landscape beneath a crimson curtain. The head of a boy peeping through the trees to the right.

Painted, 1785. Canvas, 49 × 39 inches. Engraved by J. Collyer, 1786, D. Raimbach, and S. W. Reynolds.

40. ANTHONY CHAMIER, M.P. for Tamworth, one of the original members of the Literary Club, F.R.S.

Lent by Alexander W. MacDougall, Esq.

A great friend of Sir Joshua's, died Oct. 12, 1780. He was one of the Under-Secretaries of State, and much assailed by "Junius." The picture which belonged to Mr. John Chamier is still in possession of the family.

Three-quarters length, sitting at a table; left hand in his waistcoat; the right holding a book; on his right an inkstand.

Painted, 1767. Canvas, 49 × 39½ inches. Engraved by William Ward.

41. ELIZABETH, DUCHESS OF BUCCLEUCH, AND HER CHILD, LADY MARY SCOTT.

Lent by the Duke of Buccleuch, K.G.

This lady was the wife of Henry Scott, 3rd Duke of Buccleuch, daughter of George, Duke of Montagu; the child was Lady Mary Scott, who married, in 1791, James George, Earl of Courtown. The duchess died in 1827; her daughter in 1823. Reynolds, in 1757, painted the duchess, as Lady Elizabeth Montagu, and her sister Lady Henrietta, in a picture which was exhibited in 1763 by the Incorporated Society of Artists. He painted the former again in 1759, a picture which was engraved by McArdell. She was called "the good duchess," because she expended in judicious charity £30,000 a year.

Whole length, sitting on a bench under a tree; her left arm encircling her child; two dogs, one of them jumping up on her knees; a curtain draped over the tree; landscape, &c.

Painted, 1772. Canvas, 92 × 57 inches. Engraved by James Watson, 1775; and S. W. Reynolds.

42. A NEGRO. Said to be Frank Barber, Dr. Johnson's black servant.

Lent by Sir George Beaumont, Bart.

One of the numerous studies made for practice in painting by Sir Joshua, who was accustomed to "keep his hand in" by means of exercises such as this: from children, men, and women who sat to him as professional models, from paviors, and other labourers whom he encountered in the streets. Occasionally he gave names to these exercises, as

"Ugolino," "The Banished Lord," "St. John," "St. Agnes," "The Captive," "A Captain of Banditti" (like that he sold to Mr. Crewe for thirty-five guineas in 1772). Such examples as "The Link Boy," "Boy with a Drawing in his Hand," sold to the Duke of Dorset; "The Boy with the Cabbage Nets," which C. Hardy engraved; "Felina," "Muscipula," see No. 29, and the like are studies turned into subject-pictures. The example before us was at the British Institution in 1813, 1823, and 1861, and was one of the Manchester Art-Treasures, 1857, No. 58, Modern Masters. See "The Portrait of Sir J. Reynolds's Black Servant," No. 15, which is said to represent the same person. Mr. Tom Taylor stated that Mr. F. Byng had a head of this negro. Can this be No. 152?

Frank Barber, Dr. Johnson's servant, the "Dear Francis" of his letters, to whom this head has been referred, was the lexicographer's affectionate friend, and (with an annuity of seventy pounds to be paid by Bennet Langton) his residuary legatee. Barber was born in Jamaica, and brought to England in 1750 by Col. Bathurst, who sent him to school, and by will bequeathed the man his freedom. He preferred Johnson's service to another employment, and, with two short intervals, continued with him from 1752 till his death, attending his master at the last hour. Boswell, in the "Life of Johnson," often mentions F. Barber. It was he who received Miss Morris (younger sister of the lady who sat for "Hope nursing Love," by Reynolds, now in the Academy Exhibition), when she called on the Doctor, and, finding him on the point of death, heard his last words when he turned his face to the wall, saying "God bless you, my dear!"

Bust, unfinished; in full face, relieved against a cloudy sky.

Painted, 1767. Canvas, 29 × 23 inches.

43. Frances, Marchioness Camden, painted when Lady Bayham.

Lent by the Earl Spencer, K.G.

Half-length, sitting in a white dress; left arm resting on a crimson cushion; landscape background.

Painted, 1786. Canvas, 54½ × 44½ inches. Engraved by L. Schiavonetti, and Agar.

44. Commodore, afterwards Admiral, and Viscount Keppel.

Lent by the Earl of Albemarle.

See No. 181.

Half length, in naval uniform; turned to the left; right hand extended resting on his sword; background of sea and stormy sky. A similar picture is in the National Portrait Gallery.

Painted, 1760. Canvas, 49 × 39 inches.

Lord. Henry and Lady Charlotte Spencer.
"The Young Fortune Tellers."

45. The Match Boy.

Lent by Selwyn Payne, Esq.

Three-quarters length of a child in a ragged dress, with a basket on his left arm; in his right hand he holds a bundle of matches.

Painted, . Canvas, 13 × 10¾ inches.

46. Lord Henry and Lady Charlotte Spencer, or "The Young Fortune Tellers."

Lent by the Duke of Marlborough.

The little girl in this picture was Charlotte, fourth child of George, 3rd Duke of Marlborough, born October 19, 1769, who, in 1797, married the Rev. Edward Nares, Regius Professor of Modern History and Languages in the University of Oxford, D.D., a learned writer, whose reputation is still current. The little boy was Henry John, the duke's fifth child, born December 20, 1770, who died at Berlin, July 3, 1795. Both the children appear in the large group called "The Marlborough Family," which includes the 3rd duke, Caroline, his duchess, and six children. See No. 193, "A Sketch," &c. In the large picture Lady Charlotte holds the mask with which she is terrifying her sister Lady Anne (afterwards Countess of Shaftesbury, mother of the present Earl of Shaftesbury); Lord Henry stands at his mother's knee, and seems to hesitate to share the sports of his brothers and sisters. In May, 1777, Reynolds's pocket-book records that Lord Henry, and Ladies Caroline and Elizabeth Spencer sat to him, probably for the "Marlborough Family"; the date agrees with the ages of the two children in "The Fortune Tellers." Sir Joshua was at Blenheim during August and September, 1777. He painted the Ladies Elizabeth and Caroline in May, 1777, in a group, and, in the group called "The Mask," the Ladies Anne and Charlotte Spencer. The ages of the persons decide the date of the picture. The true date of this picture has been a subject of discussion. Reynolds's ledger contains, as second payments :— "Nov. 1779, Duke of Marlborough's Family, 735*l.* 0 0. Feb. 1780, Do., for Lord Henry and Lady Charlotte 136*l.* 10*s.* 0."

There is a picture by Reynolds which, having been called "The Gipsy Fortune Teller," is sometimes mistaken for this one. "The Gipsy Fortune Teller," half-length figures, is at Knole; it was at the British Institution in 1813, 1823, 1843, and 1851; at the Royal Academy in 1777, and was engraved by J. K. Sherwin. Both pictures were at the Portrait Exhibition, 1867.

Two whole-length figures; the boy in a Van Dyck dress; his sister is telling his fortune.

Painted, 1777? Canvas, 55 × 44 inches. Engraved by John Jones, 1791, and J. K. Sherwin.

47. WILLIAM HENRY, DUKE OF GLOUCESTER.
Lent by the Earl Waldegrave.

Father of Prince William Frederick, No. 53, and second husband of Maria, Countess Waldegrave, No. 152.

Half length; face turned to the right; red coat, with the star of the Garter on the breast.

Painted, 1770. Canvas, 29 × 24½ inches.

48. MOTHER AND CHILD, FORMERLY CALLED "LADY ORMOND."
Lent by the Duke of Westminster, K.G.

Three-quarters length, seated; with both arms she clasps her child; his form supported on a pedestal and leaning against his mother, while with the right hand he holds a plait of her hair. This picture formerly belonged to Colonel Ellis.

Painted, . Canvas, 40½ × 37 inches.

49. CHARLOTTE FISH.
Lent by H. L. Bischoffsheim, Esq.

"Miss Charlotte Fish," *vide* "The Life of Sir J. Reynolds," by Leslie and Taylor, i., 202, sat to Reynolds in September, 1761, and "Miss Fisher" (? "Kitty Fisher") in the previous August.

Three-quarters length, sitting; necklace of one row of pearls; spotted dress, with black mantilla; landscape, &c.

Painted, 1761. Canvas, 49 × 39½ inches. Engraved by James Watson, 1770.

50. LADY HENRIETTA ANTONIA HERBERT, COUNTESS OF POWIS.
Lent by the Earl of Powis.

Three-quarters length, in a white dress; looking over left shoulder; spotted scarf; she is pulling on a long glove over the left hand and arm; she wears a large green hat; landscape, with trees and water in the background. The engraving is without the hat, which was added later.

Painted, 1777. Canvas, 55 × 44 inches. Engraved by Valentine Green, 1779.

Lady Ormond and child.

Lady Henrietta Antonia Herbert, Countess of Powis

51. TAN-CHE-QUA, OR RATHER "WANG-Y-TONG."
A Chinese elected an Honorary Royal Academician on the foundation of the body.
Lent by H. L. Bischoffsheim, Esq.

This appears to be the head of Wang-y-Tong, the Chinese boy, painted for the Duke of Dorset, and, according to the painter's ledger, August, 1776, paid for with £73 10*s*. Compare a portrait exhibited by Archdeacon Harrison, at Burlington House, 1871, No. 30. The foundation R.A. was called "Tan-che-qua." The head in Zoffany's picture of the R.A.s is different from this.

Half length; three-quarters face, turned to the right; in Chinese hat.

Painted, 1770. Canvas, 31½ × 25 inches.

52. JOHN, 3RD EARL OF BUTE, K.G., AND MR. CHARLES JENKINSON, HIS SECRETARY, AFTERWARDS 1ST EARL OF LIVERPOOL. A Study.
Lent by the Earl of Wharncliffe.

The finished picture is in the Bute Collection. Compare this with No. 59, a design for a portrait of the earl.

Whole length, two figures standing; to the left Lord Bute in red coat, his left hand with an explanatory gesture; to the right his secretary in dark green coat.

Painted, 1763. Canvas, 16½ × 12¼ inches.

53. PRINCE WILLIAM FREDERICK, 2ND DUKE OF GLOUCESTER AND EDINBURGH.
Lent by Trinity College, Cambridge.

Whole length, as a boy, in a Van Dyck dress of lavender shot with rose, and in an attitude referring to Van Dyck's mode of design; he stands bareheaded on a hillock with a hat and a long stick in his right hand; sky background of clear rich blue. Born on January 15, 1776; son of William Henry (third son of Frederick Lewis, Prince of Wales), Duke of Gloucester and Edinburgh, and Maria, Countess-Dowager of Waldegrave, see Nos. 47 and 152. Became Field-Marshal, and, 1816, married the Princess Mary, his cousin, daughter of George III., and died November 30, 1834. Reynolds painted the prince's sister, Sophia Matilda of Gloucester, as a girl playing with a dog, a picture now the property of Her Majesty. The prince's portrait was exhibited at the Royal Academy in 1780 (No. 167), and 1879 (No. 45). It was at the British Institution in 1813. Walpole noticed

it on the former occasion as "Well, but too washy." Reynolds's ledger (according to Cotton) contains:—"January, 1788, Duke of Gloucester, for Prince William. Sent home, 100 gs."

Painted, 1780. Canvas, 53½ × 38½ inches. Engraved by Caroline Watson, 1784.

54. George Keppel, 3rd Earl of Albemarle, K.G.

Lent by the Earl of Albemarle.

Born 1724, succeeded his father in the title, December, 1754, Aide-de-Camp to the Duke of Cumberland at the Battle of Fontenoy (see "Lord Cathcart," No. 137), was at the Battle of Culloden, and took to London the despatches announcing that victory, 1746. Commander-in-Chief at the reduction of the Havannah, 1762, K.G.; died October, 1772. His second brother was "Commodore Keppel," Nos. 44 and 181; his third brother was "Col. Keppel," Nos. 14 and 28; two of his sisters were "Lady C. Keppel," No. 123, and "Lady E. Keppel," No. 111. There is another portrait of this officer by Reynolds, painted 1759, and engraved by E. Fisher in 1762.

Three-quarters length, in armour; blue cloak over the left shoulder, with the Order of the Garter; right hand resting on a baton; background, a curtain with landscape beyond.

Painted, 1765. Canvas, 49½ × 39 inches.

55. Mrs. Siddons, as the "Tragic Muse."

Lent by the Duke of Westminster, K.G.

The history of this famous picture was given by Mrs. Jameson on the authority of Mrs. Siddons herself. She had been called "The Tragic Muse," as Mr. Taylor told us, by Mr. Russell, the author of a once well-known and still useful "History of Modern Europe;" this distinction may have suggested to Reynolds the mode of regarding the subject which is illustrated in this picture. She had been confined not many weeks before she began to sit in the autumn of 1783 or spring of the following year. Sir Joshua took the actress by the hand, and led her to the sitter's platform in the Leicester Fields studio, where stood the chair which, in strictly architectural, or rather monumental guise, appears in the picture. What the chair really was may be surmised by means of Sir F. Leighton's unfinished group of Lord Rockingham and Edmund Burke, see No. 197, the notice of which gives the history of this memorable chair, which is now in the Royal Academy. While leading her thus, Reynolds, as Mrs. Siddons related, said to her, "Ascend your undisputed throne; bestow on me some idea of the Tragic Muse." On which she added, "I walked up the steps and instantly seated myself in the attitude in which the Tragic Muse now appears. So thoroughly characteristic of an actress of the school of Kemble is this attitude, that the

Prince William Frederick.
2nd Duke of Gloucester and Edinburgh.

internal evidence of the design of this picture favours of the narrative of the chief performer in the scene. The sequel is worthy of this histrionic beginning. Sir Joshua, in the ornate complimentary *mode* of his class and time, pretended to be at the *tragédienne's* feet during the sitting, and, when the whole was done, he added, with a flourish, "I cannot resist the opportunity for going down to posterity on the edge of your garment." There, accordingly, he painted his name, so that it appears like embroidery extended along the front of the figure below the knees, with the date, 1784, when the work was finished. Mrs. Siddons stated to Mr. Phillips, R.A., that the head was originally in a different attitude, but that "while Reynolds was preparing some colours she changed her position to look at a picture hanging on the wall of the room. When he looked at her again, and saw the action she had assumed, he requested her not to move; and thus arose the beautiful and expressive figure we now see in the picture." Mrs. Siddons averred that Reynolds said he intended to work a good deal more on the face. When he told her this, on her rising from her last sitting, she answered that she thought it could not be improved. On his showing her the finished picture, he said he had taken this advice, and had not touched the face since she last sat for it.

M. de Calonne, a renowned collector of those days, gave Sir Joshua 800 guineas for the work before us, the largest price Reynolds had then received for a picture with so few figures. It was sold in 1795 for 100 guineas less than that sum, to Mr. Smith of Norwich, and again sold to Mr. G. Watson Taylor of Liverpool, for 900 guineas; lastly, in 1822, Lord Grosvenor, with whose family it remains, gave 1,760 guineas for the work, or more than double the original price. The version at Dulwich was, as Northcote told us, painted by Score, one of Sir Joshua's assistants, and was, according to Malone, sold to Mr. Desenfans (whose collection is at Dulwich) for 700 guineas. Lord Normanton has a replica, and in the possession of Mrs. Combe there is, or was, a replica of the upper portion of the figure. See below.

The head of the figure behind the "Tragic Muse" on our left is said to have been painted by Sir Joshua from his own. The portrait of Mrs. Siddons's sister, Miss Fanny Kemble, see No. 142, was painted very soon after "The Tragic Muse." When the latter was exhibited at the Academy in 1784 it created an immense sensation. Walpole commented on it in his catalogue:—"Head very fine, left arm too large." Sir T. Lawrence considered this work the finest portrait in the (English?) world.

This is one of the few works on which Reynolds signed his name, which appears on the edge of the robe.

Whole length, in the character of the Tragic Muse; seated in a large chair; left arm raised, with the elbow resting on the arm of the chair; a tiara on her head; a long plait of hair falls over each shoulder to the waist; strings of pearls round her neck, looped at the bosom; her foot on a stool supported by clouds; on the hem of her dress is the name of the painter and the date, 1784; behind the chair are emblematical figures of "Crime" and "Remorse." The head of the latter is a portrait of Reynolds himself.

There are at least two other versions of this picture; one of these belongs to Sir R. B. Harvey at Langley Park.

Painted, 1784. Canvas, 93 × 57 inches. Engraved by Francis Haward, 1787, S. W. Reynolds, and H. Dawe.

56. The Infant Hercules.

Lent by the Lord Northwick.

See "The Infant Hercules," No. 175.

Full-length nude figure of an infant in his cradle holding a serpent in either hand.

Painted, 1788. Canvas, 49½ × 39 inches.

57. Miss (Hester Frances) Cholmondeley, afterwards Lady Bellingham, "Crossing the Brook."

Lent by Mrs. Buchanan Riddell.

This young lady was the youngest daughter of Mrs. Mary Cholmondeley, sister of Peg Woffington. Her picture was exhibited at Spring Gardens in 1768, and again at the British Institution in 1813, as the property of G. J. Cholmondeley, Esq., and at the latter place in 1858, as belonging to the Rev. J. C. B. Riddell. Her father, the Hon. Robert Cholmondeley, was a clergyman, of meeting whom, with his wife and daughters, at Sir Joshua's, Dec. 21, 1778, Fanny Burney gave a lively account, and effectively illustrated the society which surrounded the painter. See likewise Boswell's "Life of Johnson." Mr. Cholmondeley sat to Reynolds in January, 1766. The young lady married, in 1783, Mr. William Bellingham, sometime secretary to William Pitt, M.P. for Reigate, created a baronet in 1796. She died, childless, in 1844.

Whole length; a little girl in a green and brown dress carrying a dog across a brook; face turned to the left.

Painted, 1767. Canvas, 49 × 39 inches. Engraved by Giuseppe Marchi.

58. General Sir William Fawcett.

Lent by W. W. Fawcett, Esq.

Three-quarters length, standing in uniform, with Ribbon and Star of the Order of the Bath; left hand in the pocket of his waistcoat; right hand leaning on stick.

Painted, 1784. Canvas, 54 × 46 inches. Engraved by James Ward, 1801, and S. W. Reynolds.

Miss Cholmondeley.
"Crossing the Brook."

59. JOHN, 3RD EARL OF BUTE, K.G.

Lent by the Earl of Wharncliffe.

The Earl of Wharncliffe has a full-length figure of the earl, 94 × 58 in., in Garter Robes, advancing, head turned to the left, holding his plumed hat; painted soon after he, in 1762, took the Garter simultaneously with Prince William Henry, afterwards Duke of Gloucester, see No. 47. The full-length picture was in the National Portrait Exhibition, 1867. There is another in the Bute Gallery.

Sketch for a picture. See No. 52.

Three-quarters length; standing at a window; looking at a miniature which he holds in his right hand; red coat.

Painted, 1763. Canvas, 15½ × 12 inches.

60. LAVINIA, BORN BINGHAM, COUNTESS SPENCER, AND JOHN CHARLES, VISCOUNT ALTHORP, AFTERWARDS 3RD EARL SPENCER.

Lent by the Earl Spencer, K.G.

Sister of "Lady Anne Bingham," No. 112; see Nos. 118 and 124.

Whole length, in a landscape; Lady Spencer seated, and turned to the right, holds her child, who stands by her side; white dress, with black scarf draped across the skirt; black hat; a white dog at her feet.

Painted, 1784. Canvas, 57 × 43 inches. Engraved by F. Bartolozzi and S. Cousins.

61. GEORGE, VISCOUNT, AFTERWARDS MARQUIS TOWNSHEND, born 1724, died 1807.

Lent by Beauchamp Gwatkin, Esq.

Half length, in armour; face turned to the left; holding a baton in the right hand; red sash over the left shoulder.

Painted, 1779. Canvas, 35 × 27 inches.

62. THE INFANT ACADEMY.

Lent by the Lord Mount Temple.

Children at play on the terrace of a palace in glowing afternoon light, with a summer cloud extended athwart the pillars behind the group. This work, apart from the charm of the figures, comprises one of the most poetic landscape backgrounds Reynolds painted. It was selected in pursuance of Sir Joshua's bequest to the second Viscount Palmerston

the second choice of any of his works remaining in his studio. A repetition of the chief figure, called the "Mob Cap," was bought at Samuel Rogers's sale, 1856, for Lady Burdett-Coutts, for 780 guineas; it has been engraved separately by S. W. Reynolds and others. "The Infant Academy" was exhibited at the British Institution in 1813, 1823, 1833, and 1843. It was at the Academy in 1872.

A nude boy sitting before an easel, on which is an oval canvas; another child sitting for her portrait, nude, with the exception of a large cap and feather; on one side of her a child, with hand raised, is placing the feather in her cap; on the other is a child wrapped in a gauze veil, only her head visible; curtains, columns, &c.

Painted, *c.* 1783. Canvas, 44½ × 55½ inches. Engraved by F. Haward, 1783, S. W. Reynolds, J. Walker, and W. J. Fry.

63. Lady Katherine Powlett, afterwards Lady Darlington.
Lent by the Duke of Cleveland, K.G.

Whole length, as a young girl, sitting; her left breast, and arm on which she rests, bare; her right hand caressing a greyhound lying at her feet. On her left a rose-bush, with trees in the distance; on her right, masonry, draped with a curtain.

Painted, 1777. Canvas, 55½ × 44 inches. Engraved by J. Raphael Smith, 1778.

64. Edward, Lord Thurlow.
Lent by the Marquis of Bath.

Three-quarters length, seated; in his robes as Chancellor, with the mace, &c., on the table to his right; his hands resting on the arms of the chair.

Painted, 1781. Canvas, 55 × 43½ inches. Engraved by F. Bartolozzi, 1788.

65. Edmund Burke.
Lent by William Maxted, Esq.

This picture was the property of Thomas Gainsborough. See No. 197.

Half length; full face; the left arm raised to the hip; dark coat; white cravat.

Painted, . Canvas, 29 × 24 inches.

66. Girl with a Dead Dove—"Lesbia."
Lent by the Lord Houghton.

Small three-quarters length, seated; holding a dead bird in her lap, the empty cage beside her.

Painted, . Canvas, 12 × 10 inches. Engraved by F. Bartolozzi.

Lord Thurlow.

67. LADY ANNE LENNOX, COUNTESS OF ALBEMARLE.
Lent by the Earl of Albemarle.

Daughter of the 1st Duke of Richmond, K.G., and wife of William Anne Keppel, 2nd Earl of Albemarle. Mother of the Keppels, Nos. 44 and 181, and 14; and Lady E. and Lady C. Keppel, Nos. 111 and 123.

Three-quarters length, seated; full face; the hands raised tatting; on a table to the left a work-basket; green brocaded dress; black mantilla and hood.

Painted, 1758. Canvas, 49½ × 39½ inches.

68. SIR WALTER CALVERLEY BLACKETT, M.P. for Newcastle.
Lent by Sir Alfred Trevelyan, Bart.

Three-quarters length, full face; wearing a three-cornered hat; mulberry-coloured coat; landscape background.

Painted, 1768. Canvas, 49 × 39 inches.

69. GEORGE JOHN, VISCOUNT ALTHORP, AFTERWARDS 2ND EARL SPENCER, aged 17 years.
Lent by the Earl Spencer, K.G.

George John Spencer, Viscount Althorp, was born September 1, 1758, eldest son of the 1st Earl Spencer and his wife Margaret Georgiana, Nos. 157 and 199; he married, March 6, 1781, Lavinia Bingham, eldest daughter of Charles, 1st Earl of Lucan, whom Reynolds painted with her son, in No. 60, and, singly, in Nos. 118 and 124. Her sister was "Lady Anne Bingham," No. 112. The viscount succeeded his father as Earl Spencer in 1783. His sister Georgiana, see "The Duchess of Devonshire," No. 81, married William, 5th Duke of Devonshire, and appears in Nos. 157 and 199. The duke's portrait is No. 190.

Earl Spencer become Lord Privy Seal in 1794; First Lord of the Admiralty, 1794 to 1801, a period comprising the victories of Cape St. Vincent, Camperdown, and the Nile; Home Secretary in the administration of "All the Talents," 1806; K.G. in 1829; died November 10, 1834. He formed the Library at Althorp, and was one of the most eminent bibliopoles; first President of the Roxburghe Club.

This picture was at Manchester in 1857, and in 1879 at South Kensington, with other works lent by Earl Spencer.

Whole length, in a landscape; left elbow resting on a stone parapet; right hand holding a book; black Van Dyck dress; red curtain draped above.

Painted, 1776. Canvas, 94 × 58 inches. Engraved by C. Townley, 1800, and J. H. Robinson, 1822.

70. MIRANDA. The proper title of this picture is "ARIADNE."
Lent by Thomas Evans, Esq.

The Hon. Mrs. Tollemache as "Miranda" in *The Tempest*, one of Reynolds's masterpieces, remains at Peckforton, the lady's home of one hundred and ten years ago. It must not be confounded with this picture, being a whole length, and, as such, admirably engraved by J. Jones. It was at the Academy in 1774, with the "Baretti," see No. 73, "Lady Cockburn and her Children," better known as "Cornelia," and the half-allegory of Dr. Beattie, which is known as "The Triumph of Truth." The larger "Miranda" was among the Manchester Art-Treasures of 1857.

Mr. Lock paid Reynolds 35 guineas for "Ariadne," in 1781.

Half length, three-quarters face, turned to the left.

Painted, 1778. Canvas, 28½ × 23½ inches. Engraved by G. Doughty, 1779.

71. JANE HAMILTON, LADY CATHCART, AND HER DAUGHTER JANE, AFTERWARDS DUCHESS OF ATHOLE.
Lent by the Earl Cathcart.

This picture, which was painted within a year or two of Reynolds's settling in London, after his return from Italy in 1752, is very interesting on account of its *technique*, and shows distinctly the influence of Italian art on his style and taste, there being a marked difference between it and those works of somewhat later date, which illustrate the fact that the artist had adopted a much swifter mode of delineation than obtains in this exceptionally solid, bright, and careful example. The "classical" style of the composition of the two figures is noteworthy. Under the engraved margin of the print by Houston and McArdell, the inscription states that the portraits are those of "Jane Lady Cathcart, Daughter of the late Lord Archibald Hamilton, and their Second Son Allan Cathcart." It appears that this is a mistake, and that the child was Jane, afterwards Duchess of Athole, born May, 1754, married in 1774 to John, 4th Duke of Athole; she died Dec. 4, 1790, in her thirty-seventh year. The following extracts from Lady Cathcart's book of accounts establishes this fact :—

"25 Ap[l] 1754 Paid M[r] Reynolds for my Lord's picture, £31 , 0 , 0," (see No. 137), "Dec. 22, 1755, Paid Mr. Reynolds for Portrait Lady C. and the *little girl*, £37 ,, 16. 0."

This picture was in the National Portrait Exhibition, 1867. It is signed "J. R. 1755."

Mary, the second daughter of Lady Cathcart, married, in 1774, the gallant Sir Thomas Graham, who distinguished himself at Barossa during the Peninsular War. She died in 1792, childless. Inconsolable for the loss of his beautiful wife, the bereaved soldier caused her portrait by Gainsborough, one of his masterpieces, which is known as that of "Mrs. Graham," to be shut up with a smaller one; he never looked at them again.

He thenceforth devoted himself to his military duties without stint of danger or daring. Scott alluded to his grief in the "Vision of Don Roderick." Sir Thomas was created Lord Lynedoch, and died in 1843. His heir gave the picture to the National Gallery of Scotland after it had been forgotten nearly fifty years. It was exhibited in 1848 at the British Institution; with the Manchester Art-Treasures in 1857. The smaller version was in the National Portrait Exhibition, 1867. A life-size, whole-length figure, mostly laid in with brown, of this lady, as a peasant, holding a long broom and standing at the door of a cottage, left unfinished by Gainsborough, is at Castle Howard. The third daughter, Louisa, Countess of Mansfield in her own right, married David, Earl of Mansfield, her first husband; secondly she married the Hon. R. Fulke-Greville. Romney painted one of his best pictures from the Countess Louisa seated beneath a tree; it was in the National Portrait Exhibition, 1868; and is now at Thornton-le-Street; it is well known by means of a mezzotint engraving by J. R. Smith. It thus happened that the three daughters of Lord and Lady Cathcart were painted severally by Reynolds, Gainsborough, and Romney, and that two of the three works are masterpieces. Burns celebrated the beauty and sweetness of the Hon. Mrs. Graham.

Three-quarters length, seated, with a child sitting in her lap; her left hand supports the left arm of the infant, who holds in her right hand a baby's cap. Dark blue dress, with transparent veil over her head; to the right a greyhound.

There is an oval print by Bartolozzi, from a marble profile by Ann Callot, of Lady Cathcart.

Painted, 1755. Canvas, $48\frac{1}{2} \times 38\frac{1}{2}$ inches. Engraved by R. Houston.

72. Henry, Earl of Sussex.

Lent by the Lord Donington.

This portrait represents Henry Yelverton, 3rd Earl of Sussex of that creation, who was born in 1729, sat to Reynolds in 1759, and died in 1799, when the earldom became extinct. Sir Joshua's pocket-book contains a memorandum which throws light on the mode in which the business part of his work was conducted. This note, dated December in the above-named year, states "Lord Sussex to be finished in three weeks." This peer had then just succeeded to the title on the death of his brother, George Augustus Yelverton, 2nd Earl, Lord of the Bedchamber to Frederick, Prince of Wales, and afterwards to the King. He was one of the English hostages for the due performance of the Treaty of Aix-la-Chapelle, 1748; see "Charles, 9th Lord Cathcart," No. 137.

"Lord Sussex and Lord Cathcart are gone on their hostage employment, excessively happy with it, though I do not find they have more than 1000*l.* each to bear their charges. I wonder therefore they should be so eager for it, it being at their own pressing request they were sent."—Lady Betty Germaine to Lady Suffolk, Nov. 18, 1748.

This picture was in hand about eighteen months. The number of sittings required by Reynolds varied considerably even in respect to portraits of the same character. Cunningham stated that Sir Joshua valued his time at about five guineas an hour; on this Cotton reckoned that in the height of his reputation he painted a portrait in four hours, which, even admitting the utmost for the help of assistants, is absurd. "This he might sometimes do," added Cotton, "but I believe Sir Joshua generally had six or eight sittings of an hour each. Mr. Charles Rogers sat eight times to Sir Joshua for the portrait in my possession, and always at five o'clock in the afternoon." Reynolds often had five or six sitters in one day.

Three-quarters length, looking to the left, in peer's robes, his right hand resting on a table.

Painted, 1759. Canvas, 49½ × 39 inches.

73. Joseph Baretti.

Lent by the Lady Holland.

Giuseppe Baretti, author of an Italian and English Dictionary, &c. Foreign Secretary to the Royal Academy. A friend of Johnson, Reynolds, Garrick, &c. This picture was painted for Mr. Thrale's collection of the portraits of his friends. Mrs. Thrale, in her verses on these Streatham portraits, has the following on this picture:—

"Baretti hangs next, by his frowns you may know him,
He has lately been reading some new published poem;
He finds the poor author a blockhead, a beast,
A fool without sentiment, judgement, or taste.
Ever thus let our critic his insolence fling,
Like the hornet in Homer, impatient to sting.
Let him rally his friends for their frailties before 'em,
And scorn the dull praise of that dull king decorum:
While tenderness, temper, and truth he despises,
And only the triumph of victory prizes.
Yet let us be candid, and where shall we find
So active, so able, so ardent a mind?
To your children more soft, more polite to your servant,
More firm in distress, or in friendship more fervent."

See *Autobiography, &c. of Mrs. Piozzi, ed. Hayward,* 1861, *Vol. ii., p.* 16.

The Thrale pictures were sold by auction in May, 1816, and, according to Mrs. Piozzi's marked catalogue, Baretti's portrait was bought for £31 10*s.* by "Stewart Esq^r., I know not who." Cotton said it fetched 82 guineas. It afterwards became the property of Mr.

Joseph Baretti.

G. Watson Taylor, at whose sale in 1832 it was purchased, according to Cotton, for 100 guineas, by Francis, Marquis of Hertford, and presented by him to the late Lord Holland.

Baretti having in the Haymarket, October, 1769, in self-defence and misapprehension, fatally stabbed a man, was tried for murder, and acquitted. Reynolds, Burke, Garrick, Johnson, Goldsmith, and Topham Beauclerk were strenuous witnesses in his favour. Johnson's evidence illustrates the purblind character of the face of this portrait. To the question, "How is he as to eyesight?" the reply was, "He does not see me now, nor do I see him. I do not believe he would be capable of assaulting anybody in the street, without great provocation." Reynolds, Garrick, and Burke were Baretti's bail on this occasion. When Johnson and Burke went to condole with Baretti during his incarceration in the Old Bailey, they had small comfort to give him, and bid him not hope too strongly. "Why, what can he fear," says Baretti, placing himself between them, "that holds two such hands as I do?" See Mrs. Piozzi's "Autobiography," ii., 348.

This example was in the British Institution in 1813 and 1843; in the National Portrait Exhibition, 1867, and at the Academy in 1871.

Half length, sitting in his chair reading, with a book held close to the face; three-quarters face turned to the right; brown coat.

Painted, 1774. Canvas, 29 × 24 inches. Engraved by J. Watts, 1780, and J. Hardy.

74. Lady Caroline Fox, afterwards Lady Holland.

Lent by the Lady Holland.

Mother of Charles James Fox.

Half length, seated, full face; working a piece of embroidery; a lace cap upon the head; white and green dress; two roses in her bosom.

Painted, 1758. Canvas, 35½ × 28 inches.

75. The Hon. Miss Frances Harris, afterwards Lady (Frances) Cole, with a Dog.

Lent by the Earl of Darnley.

The portrait of Lady (Frances) Cole is known by many names, including that above, which is proper to it, *e.g.*, "Miss Frances Harris," "Fanny and her Friend," and "Girl and Dog." She was the second daughter of Sir James Harris, Secretary and Comptroller to Queen Charlotte, better known by his title of Earl of Malmesbury (1800). Her mother was related to the Cornewall family, see "Catherine, Lady Cornewall," No. 103, being the youngest daughter of Sir George Amyand, Bart. The Hon. Miss Harris married the Hon. Lieutenant-General Sir Lowry Cole, a distinguished soldier, Governor of the

Mauritius and the Cape, one of the Enniskillen family. She died in 1842, one of the last survivors of Reynolds's sitters. The picture was painted for the fourth Earl of Darnley, who, in May, 1789, paid one hundred guineas for it; in that month, as Reynolds's pocket-book attests, the child sat for the portrait, which, some have said, is the last of Reynolds's works. It is one of the most charming and popular of the children's portraits this best of painters of children produced. It certainly was not the last of Reynolds's pictures, yet so nearly such that it may be the last work which, in a finished state, left his hands. "Lady Frances Cole" was included in the "Art-Treasures" of Manchester, 1857, No. 63. See "Archæologia Cantiana," vol. ix., "On the Pictures at Cobham Hall." Bromley described it as Reynolds's last picture. That distinction has been claimed for the portrait of "the famous Mr. Tomkins" which was exhibited at the British Institution in 1813, and is now here, see No. 114. He was the cleverest calligrapher of the day, renowned for pen flourishes and magnificent penmanship, headings of official addresses, intricate mazes of ink.

A dog was frequently introduced by Reynolds in his portraits, see "Emilia Van-sittart," No. 25; "Elizabeth, Duchess of Buccleuch," No. 41; and "Portrait of Miss Lister," No. 91. "Miss Harris's dog" sat to Reynolds in May, 1789.

This picture was at the Royal Academy in 1876.

Whole length, a girl in a white dress over a green skirt; her right hand resting on the head of a dog; landscape background.

Painted, 1789. Canvas, 55½ × 44 inches. Engraved by J. Grozer, 1791.

76. Lord Porchester, *i. e.* Master Henry George Herbert, afterwards Earl of Carnarvon, as an Infant Bacchus, with Lions.

Lent by the Earl of Carnarvon.

Painted, 1776. Canvas, 49 × 39½ inches. Engraved by J. R. Smith, 1776.

77. Lady Elizabeth Montagu, afterwards Duchess of Buccleuch. Date, 1755. Signed "J. R."

Lent by the Duke of Buccleuch, K.G.

Mother of the Earl of Dalkeith, No. 132.

Half length; ribbon round her neck; an ornament of three pearls at her bosom; a scarf over her right shoulder and over left forearm; her right hand over her left.

Painted, 1755. Canvas, 29 × 24 inches. Engraved by J. McArdell, 1756.

Lady Elizabeth Montagu, afterwards Duchess of Buccleuch.

78. THE CALLING OF SAMUEL.

Lent by the Earl of Darnley.

Half-length figure, nearly in profile, in a brown dress, looking up, with one hand raised as if the child's attention had been suddenly awakened by a voice from above; the other arm is placed across the body. This design is known by many repetitions in nearly all modes of art. It has reappeared in almost every possible form, even on jam pots. Sir Joshua's account-book tells us that in August, 1766, he had fifty guineas from the Duke of Dorset for the "Samuel" which is now at Knole. The example before us cost the 4th Lord Darnley a much larger sum, for the same book states that in June, 1791, he paid £78 15*s.* for "a Samuel." The Marquis of Granby paid Reynolds 100 guineas for "Samuel." There are other versions of the subject, differing in design, in the National Gallery, and Dulwich Gallery (engraved by J. Dean). An "Infant Samuel" belonging to Sir Charles Long, was at the British Institution in 1813 and 1823; a "Calling of Samuel" was at the same place in 1817. A picture, since named "The Calling of Samuel," was at the Royal Academy, entitled "Daniel." Mr. Chamier (see No. 40) paid Reynolds fifty guineas "for a Samuel sent to France," Feb. 3, 1778. See also No. 204.

Half length, turned to the left, with right hand raised to heaven; brown cloak.

Painted, *c.* 1782. Canvas, 35 × 27 inches. Engraved by J. R. Smith.

79. MISS JACOBS, OR JACOB.

Lent by the Marquis of Hertford.

Fan. Women 2nd 1794 (Repd in Souvenir, Fitzw...

Boydell's catalogue of his prints, including Spilsbury's plate from this picture, calls it "A Lady unknown." Supposed to have been a singer. Portrait known as "The Blue Lady." At the Academy in 1872.

Three-quarters length, blue dress, sitting in a chair; face nearly in profile, looking to her left; hair turned up with pearls; a single row of pearls as a necklace; bouquet of flowers in her lap.

Painted, 1761. Canvas, 36 × 27½ inches. Engraved by J. Spilsbury, 1762, and R. Houston.

80. MR. R. L. GWATKIN, who married "Offie" Palmer, niece of Sir Joshua Reynolds.

Lent by Mrs. Gwatkin.

Painted, 1781. Canvas, 29 × 24 inches.

81. GEORGIANA, BORN SPENCER, DUCHESS OF DEVONSHIRE, AND HER CHILD, GEORGIANA DOROTHY CAVENDISH, afterwards Countess of Carlisle.

Lent by the Duke of Devonshire, K.G.

Three-quarters length; sitting on a sofa playing with and singing to her daughter; the child with both arms raised; the Duchess with right arm and hand raised; a vase to the right; a curtain to the left. This picture was in the International Exhibition, 1862, and in the National Portrait Exhibition, 1867.

Painted, 1786. Canvas, 43½ × 56 inches. Engraved by G. Keating, 1789, and others.

82. THE LADY JANE LINDSAY, COUNTESS OF EGLINTON.

Lent by the Earl of Crawford and Balcarres.

The lady is supposed to have been poisoned by a servant whose peculations she had discovered. The picture was at the British Institution in 1865.

Whole length, seated, playing on a harp; amber dress, with dark blue robe; at her feet a book of music; landscape background beyond.

Painted, 1777. Canvas, 78 × 58 inches.

83. FRANCES, COUNTESS OF ESSEX.

Lent by the Earl of Essex.

Daughter of Sir C. Hanbury Williams, and first wife of William, 4th Earl of Essex.

Half length, full face; white cloak trimmed with fur; head resting on her left hand; red bodice. At the National Portrait Exhibition, 1867.

Painted, 1755. Canvas, 35 × 28½ inches. Engraved by J. McArdell, and R. Purcell.

84. "OFFIE" PALMER, MRS. R. L. GWATKIN, niece of Sir Joshua Reynolds. Painted after her marriage to Mr. Gwatkin in 1781.

Lent by Mrs. Gwatkin.

There is another portrait of the same "Offie" underneath, over which this one was painted by Sir Joshua Reynolds for presentation.

Half length, face turned to the left, looking down; black mantilla over a white dress.

Painted, 1781. Canvas, 29 × 24 inches.

Georgiana Duchess of Devonshire and her child.

85. PORTRAIT OF FRANCIS BARTOLOZZI, R.A., ENGRAVER.
Lent by the Earl of Morley.

Half length, in a coat trimmed with fur; looking to the left, with left hand over right arm.

Painted, 1771. Canvas, 29⅝ × 24⅝ inches. Engraved by T. Watson, 1783.

86. THE STRAWBERRY GIRL.
Lent by Colonel Copley Wray.

Bequeathed by Lady G. Gordon to Major C. Wray. Sir R. Wallace and the Marquis of Lansdowne have original version of this subject. The former was bought at the Rogers sale, 1856, for 2,100 guineas.

Three-quarters length; a little girl; handkerchief round her head, with the border over her forehead; bow fastening dress in front; hands crossed at waist; from right arm hangs a strawberry-basket; rocky landscape.

Painted, 1773. Canvas, 29 × 24 inches. Engraved by T. Watson and R. Marcuard.

87. JOHN CHARLES, VISCOUNT ALTHORP, aged 4 years.
Lent by the Earl Spencer, K.G.

Whole length, in a landscape; white suit with frilled collar open at the throat; black hat; blue sash; his left hand in the sash.

Painted, 1786. Canvas, 55 × 43½ inches. Engraved by G. Kellaway, and L. Fry.

88. VENUS CHIDING CUPID FOR LEARNING TO CAST ACCOUNTS.
Lent by the Earl of Northbrook.

Venus lying on a cloud, with an arrow in her right hand; Cupid stands before her, with his left hand and arm to his face; in his right hand is a scroll with letters and figures.

Painted, 1771. Canvas, 50 × 40 inches. Engraved by F. Bartolozzi, 1784.

89. MRS. MORRIS, BORN HENRIETTA MUSGRAVE OF EDEN HALL, WIFE OF MR., AFTERWARDS SIR JOHN MORRIS, BART.
Lent by W. B. Beaumont, Esq.

This picture was at the Academy in 1875. The price was thirty-five guineas.

Half-length, sitting; head-dress of two feathers; resting on her left elbow; hand up to her face; dress trimmed with ermine; the hand and arm throw a shadow on the neck and throat. Reynolds painted Charlotte, one of this lady's sisters.

Painted, 1775. Canvas, 29½ × 24½ inches. Engraved by J. R. Smith, 1776.

90. THE STUDIOUS BOY, sometimes called "The Contemplative Boy."

Lent by Joseph Sidebotham, Esq.

This picture, until 1827, belonged to the late Lord de Tabley. This is not the picture engraved by J. Dean and J. R. Smith.

Half length, seated, and turned to the left; face in profile and bent over a book which he holds on his knees; to the left a window with a view of a landscape background.

Painted, 1784? Panel, 29 × 24 inches.

91. MISS BEATRIX LISTER, SISTER OF THE 1ST LORD RIBBLESDALE.

Lent by the Lord Ribblesdale.

Miss Lister is described as the "Sister to Lord Ribblesdale" in the catalogue of the British Institution, 1817, when this picture was exhibited by T. L. Parker, Esq. The Lord Ribblesdale of 1817 was the first possessor of the title, his sister Beatrix married Thomas Parker of Browsholme, Esq. See "Master Thomas Lister," No. 20.

Half length; seated with a dog in her lap. Dark blue dress with slashed sleeves; a row of pearls round the neck.

Painted, 1765. Canvas, 31 × 25 inches. Engraved by S. W. Reynolds.

92. FELINA. *Lent by the Earl of Feversham.*

A similar picture, from the Thomond Collection, belongs to Lord Normanton.

Whole length of a girl, kneeling; in her arms is a half-grown cat, squeezed tight to her chest; full face, her eyes on the cat; landscape and rocks.

Painted, 1787. Canvas, 29 × 24 inches. Engraved by J. Collyer, 1790.

93. RICHARD BURKE.

Lent by the Earl Spencer, K.G.

To R. Burke, junior, Sir Joshua bequeathed his miniature of the Protector Oliver, by Cooper, one of the testator's greatest treasures, which he had picked up "a bargain." R. Burke was a member of the Literary Club. See "Anthony Chamier," No. 40.

Bust, head turned to the left; red coat.

Painted, 1782. Canvas, 24 × 20 inches. Engraved by J. Ward, 1795.

94. EDWIN, from Beattie's "Minstrel."

Lent by the Duke of Leeds.

Reynolds had fifty-five guineas for this picture.

For Joshua Reynolds Esqre

A. Dawson, Mezz.o

John Charles, Viscount Althorp.

Half length; a boy in a loose dress, hair over forehead; the right side of forehead, cheek, and half the nose, in strong light; shadow over both eyes; neck in shadow.

Painted, . Canvas, 23½ × 19½ inches. Engraved by C. H. Hodges.

95. PORTRAIT OF MISS RIDGE, DAUGHTER OF COUNSELLOR RIDGE.
Lent by Frederick Haworth, Esq.

Goldsmith wrote in "Retaliation":—

——"full certain I am
That Ridge is anchovy, and Reynolds is lamb."

Bust, full face, with a blue dress cut low on the neck. See No. 116.

Painted, 1773. Canvas, 18½ × 15¼ inches.

96. CHARLES WILLIAM HENRY SCOTT, EARL OF DALKEITH, 4TH DUKE OF BUCCLEUCH.
Lent by the Lady Marian Alford.

Sketch for the larger picture—see No. 132.

Painted, 1778. Canvas, 7¼ × 6¼ inches.

97. DR. JOHNSON.
Lent by Charles Morrison, Esq.

N.P.G.

This picture, which has been painted on, was given by Reynolds to Boswell.

Three-quarters length, sitting in an armchair covered with a checkered stuff; a pen in his right hand; a table before him, his left hand on a paper. On the table an inkstand and a volume of his Dictionary. It was at the National Portrait Exhibition, 1867.

Painted, 1756. Canvas, 48½ × 39 inches. Engraved by J. Heath, 1791, and T. Baker. Another with no name.

98. THE HON. MRS. SEYMOUR DAMER.
Lent by the Earl of Portarlington.

The distinguished and able amateur sculptor, daughter of Field-Marshal Henry Seymour-Conway, brother of the 1st Marquis of Hertford, born 1748, died May 28, 1828.

This lady was a pupil of Ceracchi and the elder Bacon, a frequent exhibitor of sculptures at the Academy from 1785 to 1818. Among other works of hers are the statue of herself in the hall of the British Museum, the heads on the bridge at Henley, and

various busts. She was buried at Sundridge at her own desire, with her sculptor's tools and apron and the ashes of a favourite dog in her coffin. Horace Walpole, her cousin, left her Strawberry Hill, where she resided till 1810, with £2,000 a year for its maintenance. Much of her correspondence with him and other papers, which she intended to publish, were, by her order, destroyed. She is very often mentioned in Walpole's "Letters."

A head of her, by Reynolds, with long plaits of hair falling down her neck, the property of Mr. J. H. Anderdon, was in the National Portrait Exhibition, 1867.

Three-quarters length, standing; hands together; round the neck a black ribbon, to which is attached a locket; a long plait of hair falls over each shoulder; a landscape background.

Painted, 1771. Canvas, 49 × 39 inches. Engraved by J. R. Smith, 1774.

99. ALEXANDER, THE 10TH DUKE OF HAMILTON AND 7TH DUKE OF BRANDON, K.G. and F.R.S.

Lent by the Duke of Hamilton, K.T.

This peer married, April 26, 1810, Susan Euphemia, second daughter and co-heir of William Beckford, Esq., of Fonthill, see No. 186. By this alliance much of the estate and many works of art, including this picture, passed to the family of the present owner. The Duke of Hamilton died August 18, 1852.

Bust; three-quarters face, looking to the right; long hair falling on his shoulders; crimson velvet coat and vest; white frilled shirt open at the neck.

Painted, 1782. Canvas, 26 × 20½ inches.

100. MRS. ROBINSON—"PERDITA." A Study.

Lent by the Earl Granville, K.G.

Bust in profile, turned to the left; the eyes bent down; narrow band of black ribbon round the neck; white dress.

The Marquis of Hertford lent his finished picture of "Mrs. Robinson" to the Academy, in 1872.

Painted, 1781. Canvas, 23½ × 18½ inches. Engraved by J. Dickinson and C. H. Hodges.

101. SIR FRANCIS BLAKE-DELAVAL, K.B.

Lent by Louisa, Marchioness of Waterford.

Son of Francis Blake-Delaval, Esq., of Seaton-Delaval, and father of John Hussey-Delaval, No. 196, who was created a Baronet in 1761 and a Baron in 1783. The subject of this portrait was M.P. for Andover; an energetic politician on the side of the court, and

Mrs. Morris.

an active patron of the drama, well known in society; he married Isabella, fifth daughter of Thomas, Earl of Thanet, and died in 1771. His daughter married the Earl of Mexborough, see No. 113. His sister was "Lady Stanhope," No. 125.

Whole length, in uniform; wearing a hat; holding a musket in his right hand; a battle going on in the distance to the left.

Painted, 1758. Canvas, 88½ × 56½ inches.

102. WARREN HASTINGS.

Lent by the Lord Northwick.

Three-quarters length, seated in a chair covered with crimson velvet. His right hand resting upon a table strewn with papers; his left hand upon the arm of the chair; blue coat; flowered white waistcoat; red velvet curtain draped behind the head. Exhibited at the British Institution, 1823 and 1854.

Painted, 1766. Canvas, 49 × 39½ inches. Engraved by T. Watson, 1777.

103. CATHERINE, LADY CORNEWALL.

Lent by Miss Alice Duff Gordon.

Catherine, Lady Cornewall, was only daughter and heiress of Velters Cornewall, Esq., of Moccas Court, Herefordshire. She was born in 1752, and died in 1835; she married, in 1771, Sir George Amyand, Bart., who took her name. He was M.P. for Hereford, and a well-known politician. This picture was left in a somewhat unfinished state in Sir Joshua Reynolds's studio; another, which was considered a better likeness, was subsequently painted and approved. The present portrait was bought by Mr. Annesley, a relation of the Cornewall family, and subsequently left to Caroline, Lady Duff-Gordon, Sir George and Lady Cornewall's youngest daughter. Sir George died in 1819. Harriet, a daughter of this pair, married the Right Hon. Thomas Frankland-Lewis, of Harpton Court, Radnorshire. According to Reynolds's ledger, £73 10*s.* was paid for "Lady Cornwall," in June, 1786. See "The Hon. Miss Frances Harris," No. 75.

This picture was at the Royal Academy in 1883, No. 210. Another portrait, in a white dress, of the same lady, was No. 218 in the same collection, likewise by Reynolds.

Three-quarters length, seated. Head turned to the left, resting upon her hand; red robe over white bodice and skirt. Her right arm leans upon a table; landscape background.

Painted, *c.* 1786. Canvas, 49 × 39 inches.

104. Lady Amelia Spencer, daughter of the Duke of Marlborough. A study for the "Marlborough Family Picture" at Blenheim, or rather a sketch of the head in the "Age of Innocence" in the National Gallery.*

Lent by Louis Huth, Esq.

See "Lord Henry and Lady Charlotte Spencer," No. 46.

Child's head, in profile, turned to the right.

Painted, 1787. Canvas, 13½ × 11 inches.

105. Portrait of Sir Joshua Reynolds, P.R.A.

Lent by the Dilettanti Society.

This portrait was presented to the Dilettanti Society by Reynolds when he was elected a member. See "A Group of Portraits," &c., Nos. 21 and 32.

Half length, three-quarters face, a loose cloak thrown over his shoulders, a volume in his right hand.

Painted, 1770. Canvas, 29 × 24 inches. Engraved by J. Watson, 1770.

106. Sir Joshua Reynolds, P.R.A.

Lent by Mrs. Gwatkin.

Northcote wrote, in his "Life of Reynolds," 1819, ii., 245 :—"Of the many portraits of Sir Joshua himself, by his own hand, the last which he painted was executed this year (1788); it is a three-quarters length, with spectacles, representing him familiarly, as in common domestic life. Of this picture there are several duplicates; one in the possession of the Duke of Leeds (see No. 3); but his niece, the Marchioness of Thomond, possesses the original." This is the picture now before us, which passed by inheritance to the present owner. Northcote erred about the spectacles, and as to the size of the "last" portrait. The spectacles themselves are now in a case in the West Room, with other relics of Reynolds.

Malone relates a laughable account of the use to which a portrait of Sir Joshua was put :—"The tricks which are often practised with engraved copper-plates are well known. At the time the person so justly execrated, and branded with the name of *The Monster*, made much noise, the dealers in articles of this kind were very desirous of some representation of him; but not being able suddenly to procure one, they made an old plate, which had

* Lady Amelia Sophia and her brother, Lord Francis Almeric Spencer, were not born when the "Marlborough Family Picture" was painted.

Sir Joshua Reynolds, P.R.A.
Presented by himself to the Dilettanti Society.

been engraved for a magazine, and with the aid of the name subjoined, was intended for the portrait of our author, serve their purpose. As the print had no resemblance to Sir J. Reynolds, and had indeed a most formidable appearance, by striking out the original inscription, and substituting '*The Monster*,' it did very well."

Said to be the last he painted of himself. See No. 2.

This picture was at the British Institution in 1823, among the Art-Treasures at Manchester, 1857, and at Leeds in 1868.

Half length, nearly full face; dark brown coat, with high collar.

Painted, 1788. Canvas, 29½ × 24½ inches. Engraved by Caroline Kirkley.

107. Sir Joshua Reynolds, P.R.A.

Lent by the Earl Brownlow.

See No. 106, and No. 5, the portrait lent by the Royal Academy.

It is known that Reynolds painted not fewer than eighteen portraits of himself. Probably he executed a still greater number. See the first of the series, lent to this exhibition by Mrs. Gwatkin, No. 2. One of the earliest is now in the National Portrait Gallery, painted when he was about seventeen years of age, and in the act of shading his eyes with his left hand while holding a palette by a handle in his right; this picture was produced before Reynolds went to Italy, and in its style it approaches the earlier portraits belonging to the Earl of Morley. One of the latest of these portraits of himself is that of the grizzled and spectacled man now in the Dulwich Gallery. See the example lent by H. N. Pym, Esq., No. 4, and the second portrait lent by Mrs. Gwatkin, No. 106, which is said to be the latest he painted of himself. There are several portraits of the type here represented; the present instance is supposed to be an old copy, with variations, from one of them. See the example lent by the Dilettanti Society, No. 105, and that belonging to the Duke of Leeds, No. 3.

Half length, in spectacles.

Painted, . Canvas, 29½ × 24½ inches.

EAST GALLERY.

108. General Hanger, afterwards Lord Coleraine.
Lent by William Agnew, Esq., M.P.

Bust: face turned to the right; dark coat; white cravat.

Painted, 1771. Canvas, 29 × 24½ inches.

109. Lady in a Black Hat.
Lent by * * *

Bust, unfinished; head turned to the right.

Painted, . Canvas, 23 × 17½ inches.

110. Kitty Fisher, as "Danae," from Caleb Whitefoord's Collection. A Sketch.
Lent by J. C. Robinson, Esq.

Three-quarters length, seated; looking to the right.

Painted, 1761. Canvas, 17½ × 21½ inches.

111. LADY ELIZABETH KEPPEL, AFTERWARDS MARCHIONESS OF TAVISTOCK.

Lent by the Earl of Albemarle.

This lady was the youngest of the three daughters of William Anne, 2nd Earl of Albemarle, and "Lady Anne Lennox," No. 67. "Lady C. Keppel," No. 123, was her sister; two of her brothers were "Commodore Keppel," Nos. 44 and 181, and "Col. Keppel," Nos. 14 and 28. She married, in 1764, Francis Russell, Marquis of Tavistock, see No. 151, who was killed by a fall from his horse while hunting, March 22, 1767; she is said to have died of grief following that event. She sat to Reynolds in 1761 as one of the queen's bridesmaids, adorning a Term of Hymen with flowers, a whole-length picture which was exhibited in 1762. She sat for the present work in April, 1759, when her brothers and Lady Caroline, as above, likewise sat. This picture was exhibited in 1760.

Half-length; seated; turned to the right; white dress, with a rose in her bosom; pearl necklace and earrings.

Painted, 1759. Canvas, 29 × 24½ inches. Engraved by E. Fisher.

112. LADY ANNE BINGHAM, when Miss Anne Bingham, daughter of the 1st Lord Lucan.

Lent by the Earl Spencer, K.G.

Sister of "Lavinia, Countess Spencer," No. 60.

Half length, sitting; in a large straw hat, which shades the upper part of her face; hair over shoulder; her dress fastened with three buttons on each side; a black band round her waist clasped by a buckle; long gloves.

Painted, 1786. Canvas, 29½ × 24½ inches. Engraved by F. Bartolozzi, S. Cousins, and P. Bonato.

113. THE COUNTESS OF MEXBOROUGH (when Lady Pollington) AND HER SON.

Lent by the Earl of Mexborough.

This lady was Sarah, daughter of Francis Blake-Delaval, Esq. (afterwards Baron Delaval, see No. 101), and sister of John, Lord Delaval, and "Lady Stanhope," No. 125. She married John (Savile), the 1st Earl of Mexborough, Jan. 30, 1760, better known as Baron and Viscount Pollington, who died Feb. 27, 1778, and was succeeded by the little boy, John, 2nd Earl of Mexborough, who was born in April, 1761, and died June 7, 1821. Lord and Lady Pollington sat to Sir Joshua in November, 1761.

It is said that when Reynolds began to paint this picture, he tried the effect of setting on her head the lady's coronet, but, being dissatisfied with the effect of that arrangement, he placed the ornament in her hand. It was shown to the little boy, and he was offered a choice of the crown and an apple. He preferred the former, and within a year inherited it on the death of his father. There appears to be an error in the date of this anecdote.

Full length, in coronation robes, turned to the right; in her left hand she holds an apple, in her right her coronet, which the child by her side grasps with his right hand.

Painted, 1762. Canvas, 93 × 57 inches.

114. MR. THOMAS TOMKINS.
Lent by the Corporation of the City of London.

A famous calligrapher. Born 1743, died September 5, 1816. The artist's ledger records the payment:—"Feb. 1790. Mr. Tomkins, Writing Master, 50 . 0 . 0." This picture was bequeathed to the City by Tomkins. It was at the British Institution in 1813 and 1823. See "The Hon. Miss F. Harris," No. 75.

Half length, holding a paper in left and pen in right hand; table and inkstand.

Painted, 1789. Canvas, 29 × 24 inches. Engraved by C. Turner, 1805.

115. CUPID.
Lent by Colonel Vivian.

Three-quarters length; left hand raised as if holding a bow; a quiver with arrows hangs from a blue sash on the left side.

Painted, . Canvas, 29½ × 24½ inches. Engraved by W. Say.

116. UNFINISHED PORTRAIT OF MISS RIDGE.
Lent by Dr. Hamilton.

Half length, seated; full face; white dress, trimmed with yellow; left arm resting on a table. See No. 95. A "Miss Ridge" was sold at the Thomond sale, May 25, 1821, to Mr. Gwatkin, for 30 guineas.

Painted, 1773. Canvas, 28 × 23½ inches.

117. SOPHIA CAMPBELL, wife of Edward, 17th Baron de Clifford.
Lent by the Earl of Albemarle.

Reynolds painted this lady twice; both portraits were at the Academy in 1875.

Half-length; face turned to the left; black dress with a white kerchief; both hands in a muff.

Painted, 1786. Canvas, 29 × 24½ inches.

118. LAVINIA, BORN BINGHAM, COUNTESS SPENCER.
Lent by Dr. Hamilton.

This picture was at the Royal Academy in 1878. See Nos. 60 and 124.

Half length; front face; hair turned back, slightly powdered; in a frilled hood, passing under the chin and tied with pink ribbon; a muslin handkerchief crossed over the chest; cloak trimmed with fur. Bought at the Thomond sale for 55 guineas.

Painted, 1784. Canvas, 29½ × 24½ inches. Engraved by C. H. Hodges, 1785, and S. Cousins.

119. JAMES, 13TH EARL OF ERROLL, Hereditary Lord High Constable of Scotland and Knight Marshal of that kingdom.
Lent by the Earl of Erroll.

This picture was described by Mr. Tom Taylor as "a magnificent full length of a magnificent colossus, in cloth of gold," as he appeared at the coronation of George III., 1761, where, in virtue of his office, he acted as Lord High Constable of Scotland, and forgot to take off his cap of state when the king entered; on apologizing for his negligence in the most respectful manner, the king begged him to be covered, because he regarded the Lord High Constable's presence as an especial honour to himself. When describing the coronation to Mr. George Montagu, Sept. 24, 1761, Horace Walpole wrote:—"One there was, though of another species, the noblest figure I ever saw, the High Constable of Scotland, Lord Erroll; as one saw him in a space capable of containing him, one admired him. At the wedding, dressed in tissue, he looked like one of the Giants in Guildhall, new gilt. It added to the energy of his person, that one considered him acting so considerable a part in that very Hall, where so few years ago saw his father, Lord Kilmarnock, condemned to the block." Gray wrote to the Rev. J. Brown:—"Of the men doubtless the noblest and most striking figure was the Earl of Erroll." On Nov. 28, 1761, Walpole again wrote:—"Lady Sarah Lennox has refused Lord Erroll."

In Boswell's account of his tour with Dr. Johnson in the Hebrides, 1773, is, with much other matter concerning the earl, an interesting notice of a visit to Slains Castle, Aberdeen. This notice describes the reception of the friends by the Earl of Erroll and his countess (Isabella, born Carr, of Etal, Northumberland), with particular reference to this painting, which hung in the drawing-room when the visitors took coffee there after dinner. Boswell wrote:—"This room is ornamented with a number of prints, and with a whole-length picture of Lord Erroll, by Sir Joshua Reynolds. This led Dr. Johnson and me to talk of our amiable and elegant friend, whose panegyric he concluded by saying, 'Sir Joshua Reynolds, Sir, is the most invulnerable man I know; the man with whom if you should quarrel, you will find the most difficulty how to abuse.'"

On account of his magnificent appearance and lofty stature (the earl was six feet, four inches in height), Dr. Johnson compared him to Sarpedon.

Lord Erroll sat to Reynolds in March, 1762. Under some of the prints by T. Watson are these lines :—

"Take him all in all,
We ne'er shall look upon his like again."

Lord Erroll died in June, 1778.

Whole length, with his staff of office ; in his robes over an embroidered coat ; to the left his coronet, to the right a balustrade.

Painted, 1763. Canvas, 92½ × 57 inches. Engraved by Thomas Watson, 1763.

120. FIELD-MARSHAL JEFFERY, 1ST LORD AMHERST—a small equestrian figure.

Lent by the Hon. Pascoe C. Glyn.

Second son of Jeffery Amherst, Esq., of Riverhead, Kent ; born Jan. 29, 1717 ; aide-de-camp to Field-Marshal Lord Ligonier ; served at Dettingen and Fontenoy ; Major-General in America, 1758-1760 ; captured Louisburg and Cape Breton ; assisted in the reduction of Canada, 1760 ; Commander-in-Chief in America, and, subsequently, in England ; created a Baron, 1770 ; Field-Marshal, 1796 ; died Aug. 3, 1797. The "Americanus" of the satirists of his time ; animadverted on by "Junius." For another portrait of this commander, see No. 174. He sat to Gainsborough.

Full length, in armour, upon a white horse. The face turned to the spectator. Holding in the right hand the baton of a Field-Marshal.

Purchased at Sir Joshua's sale in 1796, by Sir F. Bourgeois, and again (as "Lord Ligonier") at the Dowager Countess of Essex's sale, March, 1883. It was at the Academy in 1870.

Painted, 1768? Canvas, 29½ × 24 inches. Engraved by S. W. Reynolds.

121. MISS SEARLE, WITH A LAMB.

Lent by Mrs. Ford.

This example was painted for Mr. Benjamin Booth.

The anecdote current in the family is that when the artist begged Mr. Booth to come and see the sketch, Mr. Booth was so well satisfied that he would have no more done, but carried off the sketch in his carriage.

Half length, seated, holding a lamb in her arms ; landscape background.

Painted, 1773. Canvas, 29 × 24 inches. Engraved by Eliz. Judkins, 1775, and G. Dawe, 1801.

122. CHARLES ROLLIN, THE HISTORIAN.

Lent by Thomas Evans, Esq.

As Rollin, the historian, died in 1741, there must be a mistake in the naming of this portrait. Reynolds was but eighteen when Rollin died.

From the collection of the Rev. Mr. Kingston, vicar of Sutton St. Edmond, Wisbech.

Half length; in drab coat; face turned to the right; right hand holding a book.

Painted, . Canvas, 28 × 22½ inches.

123. LADY CAROLINE KEPPEL, daughter of William Anne, 2nd Earl of Albemarle, married Robert Adair, Esq., the famous surgeon.

Lent by the Earl of Albemarle.

Half length; full face; the arms crossed resting on a table; white dress with black mantilla; a band of black ribbon and a string of pearls round her neck.

Painted, 1755. Canvas, 29 × 24½ inches.

124. LAVINIA, BORN BINGHAM, WHEN VISCOUNTESS ALTHORP, AFTERWARDS COUNTESS SPENCER.

Lent by the Earl Spencer, K.G.

See Nos. 60 and 118.

Half length, in a large straw hat, which half shades the face; hair falling in curls over her shoulders; white kerchief crossed on her neck; black band round the waist; landscape and trees. Exhibited at the British Institution, 1854.

Painted, 1782. Canvas, 29½ × 24½ inches. Engraved by F. Bartolozzi, 1783, A. Coute, and S. Cousins.

125. THE LADY (ANN) STANHOPE, BORN BLAKE-DELAVAL.

Lent by the Earl of Mexborough.

Sister of "Sir F. Blake-Delaval," No. 101, and "The Countess of Mexborough," No. 113.

Whole length, standing; her right arm resting on a table, on which are works of art, busts, &c.; a porte-crayon in her right hand; her left holds a roll of paper; a long plait of hair falls over her right shoulder; landscape in the distance.

Painted, 1765-6. Canvas, 93 × 57 inches. Engraved by James Watson, 1767, and S. W. Reynolds.

126. JOHN, 8TH EARL OF ROTHES.

Lent by the Countess of Rothes.

John Leslie, 8th Earl of Rothes, Lord Leslie and Bambreigh, K.T., Lieutenant-General in the Army and Commander-in-Chief in Ireland, Colonel of the Third Foot Guards and other regiments, a distinguished officer, was born about 1700, succeeded his father in 1722, entered the Army, served at Dettingen and Roscoux, K.T. in 1753, died December, 1767. Married, secondly, Mary Lloyd (daughter of the Countess, Mary, of Haddington), who, in 1770, married Mr. Bennet Langton, a particular friend of Dr. Johnson and Sir Joshua Reynolds. "Why! everybody marries a Countess-Dowager of Rothes!" was said at the time, because there were, in fact, three ladies of that name married to second husbands.

Three-quarters length, in his uniform; star and ribbon; breastplate; sash round waist; lace coat; his right hand on sword; battle in the distance. Exhibited in 1763.

Painted, 1762. Canvas, 50 × 40 inches. Engraved by J. McArdell.

127. MRS. THRALE (MRS. PIOZZI) AND HER DAUGHTER, AFTERWARDS VISCOUNTESS KEITH.

Lent by Louisa, Lady Ashburton.

This member of the Thrale Collection of portraits by Sir Joshua, painted for Mr. Thrale of Streatham, husband and father of the subjects, was not sold with those works, May, 1816, but was afterwards purchased by Mr. S. Boddington for 78 guineas; he exhibited it at the Suffolk Street Gallery in 1833. See "Joseph Baretti," No. 73.

There are repetitions, if not likewise copies, of the pictures of the Thrale Collection, which, on being sold and resold, have realized varying prices; these, being diversely reported, have caused no end of confusion. With regard to the Thrale sale, Cotton's authority, see No. 73, as above, is likely to be good, because he was present. As Reynolds painted Johnson, Burke, Dr. Burney, Goldsmith, and others of Thrale's friends, independently of the Streatham series, here is another source of confusion.

Madame D'Arblay (Miss Burney), in a letter to her son, April 30, 1816, describes the sale of the Streatham pictures:—"To what recollections, painful and pleasing, does this sale give birth! In the library, in which these pictures were hung, we always breakfasted; and there I have had as many precious conversations with the great and good Doctor Johnson, as there are days in the year. Dr. Johnson sold the highest of all! 'tis an honour to our age, that!—360!" &c.

This picture was sold with the Streatham Gallery, see "Baretti," No. 73, in 1816, to S. Boddington, Esq., for £81 18*s*.

The younger lady was Hester Maria, eldest daughter of Mr. Thrale, whom Johnson, alluding to Queen Esther, designated "Queenie;" she is often mentioned in her mother's

"Autobiography," Boswell's "Life of Johnson," and Fanny Burney's "Diary;" she was born in 1764, married, in 1808, the Hon. George Keith Elphinstone, the famous Admiral and Viscount Keith; she died March 31, 1857.

Whole length; two figures in a landscape; to the right Mrs. Thrale seated on a stone bench, her head resting on her left hand, while the right hand lies on the arm of her daughter, who kneels beside her.

Painted, 1781. Canvas, 54½ × 56½ inches.

128. A Study. One of Sir Joshua's well-known models, referred to in his letters as "the girl with red hair."

Lent by Major-Gen. R. Mackenzie.

Whole length of a young girl with auburn hair; in white drapery, holding a dove between her two hands; an eagle at her feet; landscape background.

Painted, . Canvas, 49½ × 39½ inches.

129. The Countess of Ancrum—Elizabeth, born Fortescue, afterwards Marchioness of Lothian.

Lent by H. L. Bischoffsheim, Esq.

Half length; three-quarters face, turned to the right; pink dress, trimmed with ermine, over white bodice.

Painted, 1771. Canvas, 29 × 24 inches. Engraved by J. Spilsbury, 1771; J. Wilson, 1771.

130. Sir Abraham Hume, Bart., F.R.S.

Lent by the Earl Brownlow.

Born Feb. 20, 1749, Sir Abraham Hume entered the Navy, and served against the Dutch and French; succeeded his father as second Baronet in 1772; he was eminent as a patron of learning and art; an amateur painter; one of the founders of the British Institution in 1805; intimate with all the dilettanti of his day, and a close friend of Sir Joshua's, who bequeathed a choice of his Claudes to him; one of the pall-bearers at Reynolds's funeral, March 3, 1793. Died in 1838. His collection of pictures is now the property of Earl Brownlow. Reynolds's ledger records payments of 25 guineas each by Sir Abraham on April 10, 1783, and Feb., 1784. Reynolds painted this subject twice; another portrait is in the Vernon Gift to the National Gallery, No. 305. The present picture was exhibited

at the British Institution in 1813, 1833, and 1843, and at the National Portrait Exhibition in 1868. See "Lady (Amelia) Hume," No. 173.

Half-length, in an oval looking to the left; powdered hair; white cravat; white waistcoat; crimson coat half open.

Painted, 1783? Canvas, 29½ × 24½ inches. Engraved by J. Jones and C. H. Hodges.

131. The Hon. William Legge.

Lent by the Earl of Dartmouth.

The Hon W. Legge was the second son of William, 2nd Earl of Dartmouth, born 1757, died 1784.

Younger brother of No. 149.

Half length, in an oval; as a boy, in a Van Dyck dress; cloak over his right shoulder; left sleeve slashed; front of dress slashed; looking to his right; fair hair.

Painted, 1763. Canvas, 24 × 18 inches. Engraved by J. Spilsbury, 1764.

132. Charles William Henry Scott, Earl of Dalkeith, 4th Duke of Buccleuch.

Lent by the Duke of Buccleuch, K.G.

The subject of this portrait was the eldest son of Henry, 3rd Duke of Buccleuch, and Lady E. Montagu, No. 77, born May 24, 1772, married Harriet Katherine, daughter of Thomas, 1st Viscount Sydney. He succeeded his father as 4th Duke of Buccleuch in 1812, and died in 1819. See No. 96.

The entries in Reynolds's ledger dated Aug., 1783, "Duke of Buccleuch, for his Son and Daughter, £147 0*s.* 0*d.*," may refer to this and another picture.

Whole length, when a boy, in a Van Dyck dress, leaning on a slab on which is an owl; a spaniel dog sitting with his paw up, snarling at the bird; landscape, sun setting behind some trees.

Painted, 1778. Canvas, 55½ × 44½ inches. Engraved by Val. Green.

133. Sir Thomas Acland.

Lent by the Earl of Morley.

Three-quarters length, seated; in a landscape; looking to the right; caressing a dog with his left hand; a whip in the right hand; riding dress.

Painted, 1768. Canvas, 49¼ × 39½ inches. Engraved by S. W. Reynolds.

134. MRS. COLLYER, AS "CHLOE," OR "CÆLIA LAMENTING HER SPARROW."

Lent by Sir William Knighton, Bart.

Mrs. Collyer, or, according to Reynolds's pocket-book, which recorded her sittings to him in February, 1764, "Collyear," was the wife of Captain, afterwards Admiral Sir George Collyer, and sister of Col. Gwyn, who married Maria, the younger Miss Horneck, Goldsmith's "Jessamy Bride." Bromley states that she was the first and divorced wife of Sir G. Collyer, who was knighted 1775, became Rear-Admiral in 1793, and died in April, 1795. Catherine, Maria Horneck's sister was Goldsmith's "Little Comedy," whom Reynolds painted in March, 1764, and later. This picture belonged to Mrs. Gwyn before it passed into the possession of Sir W. Knighton.

Half length, seated; the right arm resting upon a table; the head in profile turned to the left; the eyes bent upon a dead bird lying on the table; pale pink robe over a white bodice; a pink rose in the breast. At the British Institution, 1823 and 1864.

Painted, 1764. Canvas, 29 × 24 inches. Engraved by James Watson, R. Houston, and J. Graham.

135. STEPHEN SULLIVAN, ESQ.

Lent by H. Hippisley, Esq.

Born in Bombay, Oct. 22, 1742; died at Fulham, June, 1821; son of Laurence Sullivan, Esq., Chairman of the East India Company; and father of the Rt. Hon. Laurence Sullivan.

This picture was in the British Institution in 1850; the property of the Rt. Hon. Laurence Sullivan. Half length, full face; red coat; white frilled shirt; holding a paper in right hand.

Painted, 1772. Canvas, 29 × 24 inches.

136. THE DUCHESS (MARIA, BORN WALPOLE) OF GLOUCESTER, WHEN COUNTESS WALDEGRAVE.

Lent by the Lord Carlingford.

Half length, in profile; a gauze turban on her head; the end falling over her left shoulder. See No. 152.

Painted, 1761. Canvas, 29½ × 24 inches. Engraved by James McArdell, 1762.

137. CHARLES, 9TH LORD CATHCART, K.T.

Lent by the Earl Cathcart.

This Lord Cathcart, born in 1721, entered the army and served under Lord Stair on the continent, and acted as aide-de-camp to the Duke of Cumberland at Fontenoy, where his only brother was killed, and he was shot through the face, 1745. After this period he was compelled to wear the lunette of black silk which, as in this portrait, covered the scar produced by the wound. He was one of the hostages, the other being the Earl of Sussex, see No. 72, for the performance of the English part in the Treaty of Aix-la-Chapelle, 1748. He was made a Knight of the Thistle in 1763, appointed Ambassador to the Empress Catherine of Russia in 1768, and resided in St. Petersburg for a considerable period. He was the friend of James Watt, Adam Smith, and other noteworthy men. He died in London in 1776. The patch distinguishes his portraits. His descendant, the present Earl Cathcart, possesses a picture by C. Philips, representing "Cathcart of Fontenoy" and William Augustus, Duke of Cumberland (see No. 178), small equestrian figures, in which, on the cheek of the former, the same patch, of which he is said to have been very proud, appears.

This portrait, attesting the influence of those studies of Correggio which the artist estimated so highly, is an interesting example of Reynolds's earlier mode of painting. It appeared in the National Portrait Exhibition, 1867. See "Jane Hamilton, Lady Cathcart," No. 71.

Three-quarters length, in uniform, with breastplate; a black half-moon patch under his right eye; on his right is an arch; on his left, a curtain; a balustrade in front.

Painted, *c.* 1754. Canvas, $48\frac{1}{2} \times 38\frac{1}{2}$ inches. Engraved by J. McArdell, finished by R. Houston, 1770.

138. THE HON. MRS. PARKER, AFTERWARDS LADY BORINGDON.

Lent by the Earl of Morley.

Whole length, standing; face in profile; her right arm resting on a pedestal, on which is a vase; her left hand across her right forearm; in a woody landscape.

Painted, 1772. Canvas, 92 × 56 inches. Engraved by Thomas Watson, 1773.

139. MRS. HARTLEY WITH HER CHILD. NYMPH AND YOUNG BACCHUS.

Lent by the Earl of Northbrook.

Three-quarters length, in a landscape; the child as a youthful Bacchanal sits on her right arm, which is supported at her hip; her left hand holds his right wrist. Reynolds sold this picture to the Earl of Carysfort for fifty guineas.

Painted, 1773. Canvas, 35 × 27 inches. Engraved by Giuseppe Marchi, 1773, and G. Nutter, 1801.

140. JOHN SIMPSON, ESQ., OF BRADLEY.
Lent by the Earl of Ravensworth.

Three-quarters length, seated; turned to the left; red embroidered coat; left hand in his bosom; right hand resting on the table.

Painted, 1767. Canvas, 50 × 39 inches.

141. SIR RICHARD WORSLEY, BART.
Lent by the Earl of Yarborough.

This picture was at the Academy in 1875.

Whole length in a landscape; red coat; hands crossed, resting upon a stick and holding a hat.

Painted, 1776. Canvas, 92 × 56 inches.

142. MISS FANNY KEMBLE, AFTERWARDS MRS. TWISS.
Lent by the Rt. Hon. George Cavendish-Bentinck, M.P.

Frances, or Fanny Kemble, fourth child of Roger Kemble, actor and theatrical manager, and sister of Mrs. Siddons, and Stephen and Elizabeth Kemble, was born at Hereford, Dec. 28, 1759. She became an actress and performed in London; marrying Mr. Francis Twiss, she retired from the stage. She died at Bath in 1812. This picture was at the Royal Academy in 1784, and at the British Institution in 1823. It was formerly in the possession of Sir John Beckett. Northcote's "Life of Reynolds," ii. 183, contains a "poetic tribute" to the virtues of this lady, and the charms of her portrait, including:—

"In Kemble's look chastis'd will yet be seen
What one bright daughter of the stage has been;
Reserv'd, tho' mingling with the loud, the vain,
And unseduc'd where syren pleasures reign.

* * * * *

"Should time, whose force our hopes in vain withstand,
Blast the nymph's face, and shake the painter's hand;
Yet may these tints divide the fame they give,
And art and beauty bid each other live!"

This picture was one of the greatest attractions of the Exhibition, 1784, when it was styled "Portrait of a Lady," No. 183. It hung close to "Mrs. Siddons, as the Tragic Muse," No. 55, which was painted at the same period. In the same collection were

"Mrs. Abington as Roxalana," "Dr. Chauncy," "Lady Dashwood and Child," and the admirable "Master Bradyll."

Half length; three-quarters face, turned to the left; white dress with blue sash; a blue ribbon twined in the hair and tied under the chin.

Painted, 1783. Canvas, 29 × 24½ inches. Engraved by J. Jones.

143. David Garrick, in the Character of "Kitely."

Lent by Louis Huth, Esq.

The original picture of "Garrick as 'Kitely'" is at Windsor, and dated 1768. It was at the British Institution in 1827.

This portrait came from the collection of the late General C. R. Fox. It belonged to Stephen, 2nd Lord Holland, and afterwards to the Earl of Upper-Ossory, see "The Nymph," No. 39, who left it to Henry, Lord Holland, in 1818; it was bequeathed to Col. C. Fox.

Half length, leaning on his right arm; his left hand visible beneath a cloak. Dressed in Van Dyck costume.

Painted, 1768. Canvas, 29 × 24½ inches. Engraved by J. Finlayson.

144. James, 2nd Earl Waldegrave, K.G.

Lent by the Lord Carlingford.

Son of James, 1st Earl Waldegrave, born March 14, 1715, grandson of a daughter of James II. by Arabella Churchill; Governor and Keeper of the Privy Purse to George, Prince of Wales (George III.), and Prince Edward, Duke of York; Teller of the Exchequer, Master of the Stannaries, Lord of the Treasury; married, 1759, Maria, one of the natural daughters of Sir Edward Walpole, whose three daughters Reynolds painted for Horace Walpole in 1781, see "The Ladies Eliz.," &c., No. 27, and "Prince William Frederick," No. 53. Lord Waldegrave died of small-pox, April 28, 1763, see "Maria, Countess Waldegrave," Nos. 136 and 152. The earl was often mentioned by Horace Walpole in his "Letters" and "Memoirs of the Reign of George III.," and by the other memoir-writers of his time; the former said that his lordship's aspect was "unlovely," but he warmly commended the earl's goodness, sagacity, and manliness. Buried at Navestock. His "Memoirs" were published in 1821, with a frontispiece by — Thomson engraved from this portrait. This picture was in the National Portrait Exhibition, 1867.

Profile, half length; star and ribbon of the order; white cravat; bag wig.

Painted, 1761. Canvas, 30 × 24 inches. Engraved by J. McArdell, 1762, and — Thomson.

145. MASTER AND MISS PARKER, children of Mr. Parker, afterwards Lord Boringdon.

Lent by the Earl of Morley.

Reynolds's ledger states the payment for this picture thus:—"July, 1779. Mr. Parker, for his two children, 210*l.* 0*s.* 0*d.*" This picture was at the Academy in 1870.

Whole length, in a landscape; the boy in a red coat, with his arms around his sister's waist. See No. 163.

Painted, 1778. Canvas, 53 × 43 inches. Engraved by S. W. Reynolds.

146. WILLIAM, 1ST MARQUIS OF LANSDOWNE.

Lent by the Earl of Morley.

Three-quarters length, seated; in peer's robes; turned to the left.

Painted, 1789. Canvas, 50 × 40 inches. Engraved by S. W. Reynolds.

147. YOUNG LADY, MISS HICKEY, NIECE OF EDMUND BURKE'S LAWYER.

Lent by Sir Charles Mills, Bart.

Half length, with a white straw hat partly shading the face; the two hands gloved and resting upon a pedestal; black mantilla over the shoulders.

Painted, 1773. Canvas, 28½ × 23½ inches.

148. EDMOND MALONE.

Lent by William Agnew, Esq., M.P.

E. Malone was one of Sir Joshua's executors; this portrait was bequeathed by him to Lord Sunderlin, from one of whose descendants it passed to Mr. Agnew.

Presented to the National Portrait Gallery by William Agnew, Esq., M.P.

Half-length; powdered wig; head turned to the left.

Painted, 1786. Canvas, 23½ × 19½ inches. Engraved by Bartolozzi, 1787.

149. THE HON. GEORGE LEGGE, VISCOUNT LEWISHAM.

Lent by the Earl of Dartmouth.

Afterwards 3rd Earl of Dartmouth, K.G., elder brother of No. 131.

Half length, in an oval; blue dress; face turned to the left.

Painted, 1763. Canvas, 24 × 18 inches. Engraved by J. Spilsbury, 1764.

150. LADY ELIZABETH FOSTER, AFTERWARDS DUCHESS OF DEVONSHIRE.

Lent by the Duke of Devonshire, K.G.

This lady was the second daughter of Frederick Augustus, 4th Earl of Bristol, Bishop of Derry: married first, to J. Foster, Esq.; secondly, to William, 5th Duke of Devonshire, see No. 190, his second wife. At the British Institution, 1813, and the International Exhibition, 1862.

Half length; three-quarters face, turned to the right; white dress, with lace collar, tied with a pink ribbon, blue sash, powdered hair.

Painted, 1787. Canvas, 29¼ × 24¼ inches. Engraved by Francis Bartolozzi, 1787.

151. FRANCIS RUSSELL, MARQUIS OF TAVISTOCK, SON OF THE 4TH DUKE OF BEDFORD.

Lent by the Earl of Albemarle.

Married Lady Elizabeth Keppel; b. 1739, killed by a fall from his horse, March 22, 1767. See No. 111.

Half length; seated; face turned to the left; the left arm resting on a table, the hand raised to the face; red coat trimmed with fur; embroidered waistcoat.

Painted, 1766. Canvas, 29 × 24½ inches. Engraved by J. Watson, 1767.

152. MARIA, COUNTESS WALDEGRAVE, AFTERWARDS DUCHESS OF GLOUCESTER.

Lent by the Earl Waldegrave.

Maria, natural daughter of Sir Edward Walpole: married, first, James, 2nd Earl Waldegrave, see No. 144; secondly, William Henry, Duke of Gloucester, see No. 47. She was the mother of the three Ladies Waldegrave, see their portraits, No. 27, of the late Duke of Gloucester, and of the Princess Sophia of Gloucester.

Reynolds painted many portraits of this beautiful lady besides the present example, including that representing her with Lady Laura, her daughter, nestling in her lap, which Houston engraved; it was at the British Institution in 1813 and 1853. Mr. Vernon Harcourt sent a single figure of this lady to the same exhibition in 1858, and to the Academy in 1880. Lord Carlingford has a profile, in a turban, No. 136.

Whole length; in peeress's robes; face turned to the right; her right hand carries a coronet; with her left hand she draws aside a curtain.

Painted, 1759. Canvas, 92 × 55 inches.

Lady Elizabeth Foster.

153. Lady Gertrude Fitz-Patrick, "La Collina." Painted for the Earl of Upper-Ossory.
Lent by the Dowager Lady Castletown of Upper-Ossory.

This picture was at the British Institution in 1845, and at the Academy in 1875, No. 73.

Whole length of a little girl in a white dress, with her skirts gathered up round her waist; a kerchief crossed upon her shoulders; the hands held together; standing on a hill with a flower growing at her feet to the left.

Painted, 1779. Canvas, 55½ × 49 inches. Engraved by John Jones, J. Dean, and J. R. Smith.

154. James, 5th Earl of Loudoun, born 1726, died 1786.
Lent by the Lord Donington.

This peer was a major-general, and succeeded the 4th Earl of Loudoun when the latter died of wounds received at Fontenoy, where he commanded the British horse.

Three-quarters length, in military uniform; his hands upon his hips; landscape background.

Painted, 1789. Canvas, 49½ × 38½ inches.

155. Moses in the Bulrushes.
Lent by the Duke of Leeds.

Reynolds had 125 guineas for this picture. Another version is at Swinton Park, Masham.

Nude figure of a child, lying on white drapery in a cradle among bulrushes.

Painted, 1784. Canvas, 27¼ × 35½ inches. Engraved by John Dean, 1786.

156. The Adoration of the Shepherds.
Lent by the Earl Fitzwilliam, K.G.

This is the large picture in oil of one of the divisions of the glass in the window of the ante-chapel of New College, Oxford. It comprises portraits of Sir Joshua Reynolds and the glass-painter, William Jervis, who was employed to carry out the design of his companion here. Sold at the Thomond sale for 430*l.* 10*s.*

Full-length figures; to the right, a figure kneeling on a rock, and holding a staff, his face turned to the spectator; behind him to the left, a standing figure in white dress with both hands raised to heaven.

Painted, 1785. Canvas, 82½ × 33 inches. Engraved by G. S. Facius.

157. MARGARET GEORGIANA, BORN POYNTZ, COUNTESS SPENCER, AND GEORGIANA SPENCER, HER DAUGHTER, AFTERWARDS DUCHESS OF DEVONSHIRE.

Lent by the Earl Spencer, K.G.

This picture was lent by Earl Spencer to the exhibition of Art-Treasures at Manchester in 1857.

Three-quarters length; her arms encircling her child, who stands upon a table; to the right a looped curtain behind the figures; a landscape background. See Nos. 81 and 199.

Painted, 1769. Canvas, 48 × 44 inches. Engraved by James Watson, 1770; C. Corbutt, and S. Paul.

158. PHILIP YORKE, 2ND EARL OF HARDWICKE.

Lent by the Earl of Hardwicke.

Three-quarters length, in peer's robes; the right hand raised in front, and holding the border of his robe, the left hand resting upon a book, which lies on a table by his side.

Painted, 1758. Canvas, 49½ × 39½ inches.

159. THE EARL OF PEMBROKE AND HIS SON.

Lent by the Earl of Pembroke.

Henry, 10th Earl of Pembroke and 7th Earl of Montgomery. Born July 3, 1734, married, 1756, Elizabeth, second daughter of Charles Spencer, Duke of Marlborough, see No. 164, by whom he had one child, George Augustus, born Sept. 11, 1759, who succeeded to his father's titles. The 10th Earl was a Lieutenant-General and Colonel of the 1st Regiment of Dragoons. He died January 26, 1794. See Walpole's accounts of his elopement with "Kitty Hunter," and early reconciliation with his wife.

Whole length, seated at a table, his left hand resting on some papers and holding a pen in his right hand. To the right his son, a boy of about four years, with his left hand resting on the head of a dog. In the foreground to the right a saddle and a whip.

Painted, 1765. Canvas, 70½ × 94½ inches.

160. CYMON AND IPHIGENIA.

Lent by H.M. the Queen.

This picture, which was at the Academy in 1789, at the British Institution in 1813, 1826, 1827, and 1833, and at the International Exhibition, 1862, was given to George IV. by Lady Thomond, with a portrait of Sir Joshua by himself. It is Reynolds's last "fancy picture."

Sir Joshua Reynolds Pinx.

A. Dawson. Th. &c.

Lady Gertrude Fitz-Patrick. "La Collina."

Iphigenia, almost nude, lying asleep in a landscape; Cupid leading Cymon, who holds a staff in his left hand, between the trees; rays of the sun among the branches overhead.

Painted, 1789. Canvas, 55 × 66 inches. Engraved by Francis Haward, 1797.

161. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND.
Lent by the Earl Fitzwilliam.

The youngest son of George II., uncle of George III., born at Leicester House, Leicester Fields, April 15, 1721, created Duke of Cumberland, 1726, entered the army and became Field-Marshal and Commander-in-Chief, wounded at Dettingen in 1743; commanded the British at Fontenoy, see "Charles, 9th Lord Cathcart," No. 137. Ostensible commander in the suppression of the Rebellion in Scotland in 1745, he was on account of cruelty alleged to have been inflicted on the Highlanders, called "the Butcher;" his great corpulence and stern manner doubtless originated this designation. Commanded the Confederate Armies in Flanders, 1747; concluded the Convention of Closter-Seven, 1757; died in Upper Grosvenor Street, October 31, 1765. See No. 178.

Three-quarters length, in robes of the Garter; full face; the left arm resting on a pedestal.

Painted, 1758. Canvas, 62 × 49 inches.

162. THE 2ND MARQUIS OF ROCKINGHAM, K.G.
Lent by the Earl of Hardwicke.

Three-quarters length, in the robes of the Garter; holding a scroll in his right hand. See No. 197.

Painted, 1774. Canvas, 49 × 39 inches. Engraved by Edward Fisher, 1774, and William Dickinson.

163. THERESA, LADY BORINGDON, AND HER SON, AFTERWARDS THE 1ST EARL OF MORLEY.
Lent by the Earl of Morley.

Three-quarters length, seated; face turned to the left; right arm resting on the arm of the chair, the hand raised to the face; white dress, with kerchief bordered with blue ribbon; her son, also in white, stands beside her. See No. 145.

The first payment for this picture, of 50 guineas, is, according to Cotton's reprint, noted in Reynolds's ledger under June, 1783.

Painted, 1773. Canvas, 47 × 39½ inches. Engraved by S. W. Reynolds.

164. THE COUNTESS OF PEMBROKE.

Lent by the Earl of Pembroke.

Wife of the Earl of Pembroke, No. 159. One of the most beautiful women of her time, a prominent member of fashionable society and the "Coteries."

Whole length, seated in a room with a pug dog at her feet. To the right a crimson curtain, to the left a large antique vase. Behind, a table with work basket; red and blue drapery over a white dress.

Painted, 1764. Canvas, 70½ × 94½ inches.

165. A LANDSCAPE, VIEW FROM RICHMOND HILL.

Lent by the Earl of Northbrook.

A large, boldly painted, and effective view of the country and water as seen from Richmond Hill, comprising at least part of the view obtainable from Reynolds's country house, which was built for him by Sir W. Chambers at that place. Exhibited at the British Institution in 1813 and 1823. At the sale of the pictures belonging to the Marchioness of Thomond, niece of Sir Joshua, May 18, 1821, this picture, then styled "View of Petersham and Twickenham Meadows from Richmond Hill," was, as Lot 63, sold to Samuel Rogers for 150 guineas; at Rogers's sale, in 1856, it was resold to Mr. F. Baring for 430 guineas. It was said that Reynolds never slept at his villa, and Rogers, in his "Table Talk," stated that C. J. Fox asserted Sir Joshua never enjoyed the view from this place, "he used to say that the human face was his landscape." Birch's print is entitled "A View from Sir J. Reynolds's House on Richmond Hill." It was published in the "Délices de la Grande Bretagne." Constable had a "Landscape," by Sir Joshua.

Painted, 1788. Canvas, 27 × 35 inches. Engraved by J. Jones and W. Birch.

166. THE SHEPHERD BOY.

Lent by the Earl Fitzwilliam, K.G.

This is one of the oil pictures for the New College windows, see No. 156.

Full length, resting on the fallen trunk of a tree; a stick under his left arm; wearing a shepherd's hat and carrying a sack on his shoulder; by his side a dog.

Painted, 1780. Canvas, 82½ × 33 inches. Engraved by G. S. Facius.

167. MASTER PHILIP YORKE, AFTERWARDS LORD ROYSTON.

Lent by the Earl of Hardwicke.

Lost in a storm off Lübeck; son of the 3rd Earl of Hardwicke. See No. 158. Mentioned in the artist's ledger:—"March 1788, Mr. York, for Master York, £.105."

Sir Joshua Reynolds Pinxt.

R. Dawson Sculpt.

Master Philip Yorke.

Whole length of a child in white dress, turned to the left; a robin perched on the left arm; to the left a dog, seated, and looking up into the child's face; landscape background.

Painted, 1787. Canvas, 49 × 39½ inches. Engraved by F. Bartolozzi, 1788.

168. W. Joshua Sharp.

Lent by John Malcolm, of Poltalloch, Esq.

An eminent conveyancer. "Portrait—Josiah Sharpe, Esq." was at the British Institution in 1817, the property of E. H. Ball, Esq. See Northcote's "Reynolds," ii. 211.

This picture was at the British Institution in 1854, the property of Mrs. Vulliamy.

Half length, seated; one hand resting on his thigh, the other supported by the table, on which are papers and an inkstand; "a calm, bland, sagacious face;" coat buttoned to the throat; powdered wig; a curtain, with books on shelves; on a deed on the table is written, "Draft Conveyance, W. Peach and others, to Sir Ed. Hughes."

Painted, 1785. Canvas, 49¼ × 39½ inches. Engraved by C. H. Hodges, 1786, and S. W. Reynolds.

169. Lady Selina Hastings.

Lent by the Lord Donington.

Daughter of Theophilus, 9th Earl of Huntingdon, and Selina, his wife (famous for her patronage of Whitefield and the Calvinistic Methodists), died at the age of twenty-two, in 1763, on the eve of marriage with her cousin, Captain George Hastings. She was one of the earls' daughters who bore the train of Queen Charlotte at her coronation. This portrait is named, without the price or date, in Reynolds's ledger. Lady Selina sat to him in September, 1759. Another version of the portrait is in the collection of Colonel Clifford.

Half-length, leaning on her folded arms; pearls in hair; a plait of hair falling over right shoulder; a bouquet of roses in her bosom.

Painted, 1759. Canvas, 29 × 24 inches. Engraved by R. Houston, 1761; and, later, by C. Spooner.

170. The Marquis of Huntly. After Van Dyck.

Lent by W. H. Grenfell, Esq.

Sold at the Rogers Sale, May 2, 1856, Lot 525.

Whole length, in costume of the period; right hand resting upon a staff.

Painted, . Canvas, 25 × 14 inches.

171. Miss Harriet Whitbread, afterwards Mrs. Gordon.
Lent by Mrs. Bright.

Miss Whitbread was the eldest daughter of Mr. Samuel Whitbread, M.P., of Cardington, Bedfordshire, and Bedwell, Hertfordshire. This picture was sold at Christie's, 1829, to a gentleman of Buckinghamshire for 80 guineas, who resold it to Mrs. Gordon for the same price. Mrs. Gordon sat several times to Sir Joshua, and died in 1832.

Whole length, in a landscape; turned to the left; white dress; the right hand extended.

Painted, 1769. Canvas, 91½ × 55 inches.

172. The Marquis of Titchfield.
Lent by the Duke of Portland.

Whole length, when a youth, in a landscape; Van Dyck dress; a stick in his right hand; left arm bent; hand to front of dress; left leg advanced; rosettes in shoes; a large tree behind him.

Painted, 1776. Canvas, 54½ × 44 inches. Engraved by T. Jehner, 1777.

173. Lady (Amelia) Hume.
Lent by the Earl Brownlow.

Daughter of John Egerton, Bishop of Durham, grand-daughter of Henry Grey, Duke of Kent; married Sir A. Hume, Bart., see No. 130. Sat to Reynolds in 1784; her picture was exhibited at the Royal Academy as No. 71 in 1785, when Walpole marked it as "good." It was at the British Institution in 1813, 1833, and 1843. Reynolds's ledger recorded a payment, "Dec. 1785, Sir Abraham Hume, for Lady Hume, 52*l.* 10*s.*" It was painted on a panel at the particular request of the lady's husband.

Half-length, sitting; three-quarters face; spaniel in her lap, black mantilla, white fichu; hair curled.

Painted, 1784. Panel, 29 × 23 inches. Engraved by E. Edwards, 1795.

174. Field-Marshal Jeffery, 1st Lord Amherst.
Lent by the Earl Amherst.

See the same title, No. 120. This picture was at the British Institution in 1843.

Half length, in armour; right arm leaning on a staff; hand to face, which is in hal

profile, looking to his right; his left hand gloved; before him a helmet and a plan of the city of Montreal; in the distance his troops are passing the rapids of the St. Lawrence in boats.

Painted, 1765. Canvas, 50 × 40 inches. Engraved by James Watson, 1766, R. Purcel, and S. W. Reynolds.

175. The Infant Hercules.

Lent by the Earl Fitzwilliam.

Sometimes called "Hercules strangling the Serpents," a repetition of part of the famous picture sent to Russia, for which the Empress Catherine paid 1,500 guineas, and gave Sir Joshua her cipher in diamonds on a gold box. The carnations look, according to W. Hodges's phrase, as if they had "been boiled in brandy." The painter's ledger records the receipt, "June, 1791, Lord Fitzwilliam, for 'Hercules in the Cradle' in full, 175*l.* 10*s.*" S. Rogers stated that Reynolds met a rosy little boy near Beaconsfield; he patted him on the head, and, looking in his face, said, "I must give more colour to my Infant Hercules." The attitude of Hercules was, Leslie said, copied from a little old German woodcut in his possession, which had belonged to Reynolds. The large picture was at the Academy in 1788. It was engraved by J. Walker, 1792. The picture before us was at the British Institution in 1813 (third hanging, No. 100; fourth hanging, No. 17).

The boy was painted from William Rolfe, son of Edmund Burke's bailiff at Butler's Court, near Beaconsfield; the child grew up, occupied Sealy's Farm, his own land, in the same neighbourhood, and, in 1844, testified to Lord Northwick, in respect to another version of this work then at Thirlstane House, that he was painted by Reynolds in 1788, when he was about six months old. See No. 56, which belongs to the Lord Northwick.

Full length, lying in a cradle strangling serpents.

Painted, 1788. Canvas, 49 × 39 inches. Engraved by C. H. Hodges, 1793, and W. J. Ward.

176. Lord Richard Cavendish.

Lent by the Duke of Devonshire, K.G.

Exhibited at the Academy in 1781 as "Portrait of a Gentleman," No. 184.

Three-quarters length, looking to his left; his right arm extended, resting on a stone; left hand on his hip; in the distance, the Egyptian desert with the head of the Sphinx.

Painted, 1780. Canvas, 53 × 41½ inches. Engraved by J. Raphael Smith, 1781.

177. The Marchioness of Thomond, Mary Palmer, Viscountess Inchiquin, niece of Sir Joshua Reynolds, sister of Mrs. R. L. Gwatkin.

Lent by Mrs. Gwatkin.

"Hope nursing Love," said to include a portrait of this lady, is in the possession of the Marquis of Lansdowne, now in the Royal Academy Exhibition, No. 18; another version was in the National Portrait Exhibition, 1867, No. 570. The face of "Hope" was more probably depicted from a model, or "Miss Morris," see "A Negro," No. 42, than from that of Sir Joshua's niece. When painted in Mrs. Gwatkin's portrait the niece was Miss Palmer, by which name the engravings are recognized.

Half length; full face; black hat, with a white feather; black dress; white kerchief.

Painted, 1784. Canvas, 30 × 34½ inches. Engraved by Joseph Collyer, 1785.

THIRD ROOM.

178. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND.
Lent by the Duke of Devonshire, K.G.

Whole length, in coronation robes; right hand in his belt; left hand holding the hilt of his sword. See the same title, No. 161.

Painted, 1758. Canvas, 99½ × 65½ inches.

179. ALDERMAN WILLIAM BECKFORD, M.P., AFTERWARDS TWICE (1763 and 1770) LORD MAYOR OF LONDON.
Lent by the Duke of Hamilton, K.T.

This is the famous supporter of Wilkes and the friend of Pitt, an antagonist of Lord Bute's government, who distinguished himself in many ways on the popular side of political affairs until the very day of his death, June 21, 1770. The culmination of his popularity was marked by the applause which attended the delivery of an address of the citizens of London to the King, praying for a dissolution of the House of Commons, May 23, 1770, when, as it is asserted, he replied to his Majesty's formal assurances by an unconventional but veiled remonstrance, which is engraved on the base of the statue erected in Guildhall by the Common Council of London to commemorate his services on this and former occasions. His enemies called him "Alderman Sugar-cane," and the "Creole," because much of his enormous wealth was derived from sugar estates in the West Indies. In the year he sat to Reynolds, a large part of Fonthill, which he had erected at a prodigious cost and furnished with pictures of great value, was burnt. Walpole stated that on being told of this disaster

Beckford said, coolly:—"Oh! I have an odd £30,000 in a drawer; I will build it up again. It won't be above £1,000 apiece difference to my thirty children." Among his children was William Beckford, M.P., the younger, see No. 186. Lord Mayor Beckford sat to Reynolds in December, 1755.

Whole length, holding a scroll in his right hand. In the background, to the left, a view of the Thames, with London Bridge and St. Paul's.

Painted, 1755. Canvas, 111 × 73 inches.

180. Miss Angelica Kauffman, R.A.

Lent by E. Façon Watson, Esq.

Whole length, in a landscape; holding a crayon in her right hand; white brocaded dress; red drapery.

Painted, . Canvas, 84 × 62 inches.

181. Commodore the Hon. Augustus Keppel, afterwards Admiral, and Viscount Keppel; second son of William Anne, 2nd Earl of Albemarle.

Lent by the Earl of Albemarle.

This distinguished naval commander, born April 2, 1725, was a midshipman on board the "Centurion," one of Anson's fleet, which circumnavigated the world in 1740-5, see No. 6. At the taking of Paita, he was slightly wounded; appointed to command a squadron of ships, being the "Centurion," "Assurance," "Unicorn," and "Seahorse," he was ordered to proceed to Algiers to demand restitution from the Dey of money plundered by some Barbary corsairs out of the Lisbon packet, "Prince Frederick." The "Centurion," under the command of Captain Keppel, was refitting at Plymouth Dock (Devonport) when Keppel induced Reynolds to accompany him on board the vessel to the Mediterranean. She sailed May 11, 1749. By this means Reynolds reached Italy. Keppel chastised the Dey, exacted restitution and an apology from him, and then proceeded on his voyage. He became a Commodore in 1752, sat to Reynolds for this picture in 1753, was appointed Rear-Admiral of the Blue in 1761, Lord of the Admiralty in 1765, Admiral in 1778; fought the indecisive battle off Ushant against the French in 1778; was accused by Sir Hugh Palliser of incapacity, but acquitted in February, 1779, see Walpole's "Letters" for details of this subject and the admiral's part in the transaction; received the thanks of both Houses of Parliament for his services, and was created Viscount Keppel in 1782; twice first Lord of the Admiralty, 1782-84; retired on the accession of Pitt, and died unmarried in 1786, when the viscounty expired. See the other portrait, No. 44. He was the constant

friend of Reynolds, who painted him several times at different periods. His mother was "Lady Anne Lennox," No. 67. Exhibited at the British Institution, 1864.

The original and famous picture on which the fortune of Reynolds was founded.

Whole length, in naval uniform, bareheaded, walking on the sea-shore; his right arm and hand extended; left hand on his sword; a stormy sea on his left; high rocks on his right.

Painted, 1753. Canvas, 94 × 58 inches. Engraved by Edward Fisher, 1759.

182. Portrait of a Lady.

Lent by Rev. W. H. Wayne.

Half length; right hand raised to the face; landscape background.

Painted, . Canvas, 35 × 26 inches.

183. Lady Beaumont.

Lent by Sir George Beaumont, Bart.

Margaret, daughter of John Willes, Esq., of Astrop, Northamptonshire, and wife of Sir G. Beaumont, No. 8, to whom she was married a year before she sat to Reynolds, in March, 1779. Walpole, seeing this picture in the Royal Academy in 1780, as "No. 12, Portrait of a Lady," marked it as "well." According to the practice of that period the names of sitters for portraits were seldom given in the catalogues of exhibitions, those of ladies were rarely quoted. Lady Beaumont was much esteemed by artists and the world at large. Her character was illustrated by Walpole in a letter to Miss Berry, April 23, 1791, concerning Mrs. Garrick and other friends of the Beaumonts:—"Mrs. Garrick, who suspects, as I do, that Miss Europa was not very angry with Mr. Jupiter, had very warm words, a few nights ago, at the Bishop of London's (Beilby Porteus), with Lady Beaumont; but I diverted the quarrel by starting the stale story of the Gunning. (See "Miss Elizabeth Gunning," No. 26.) You know Lady Beaumont's eagerness; she is ready to hang the apothecary (concerned in the Gunhilda Gunning affair) with her own hands." Her husband's anxious encouragement of painters threw Lady Beaumont into their company. The records of the day abound in notices of her goodness and sensibility; it was she who, when Wilkie and Haydon went to dine with Sir George, owing to her graceful manner his guests were all at ease—leaned forward at dessert, and said:—"When do you begin Lord Mulgrave's picture, Mr. Haydon?" and thus flattered the hopes of Haydon, awakening the attention of the other guests. Haydon, in 1806, described her as "a graceful woman, looking young for her age." Lord Mulgrave's commission to Haydon was to paint "Dentatus," a work which excited great controversy; its reception provoked the painter to strong resentment, and alienated him from the Royal Academy. It is now at Mulgrave Castle, Whitby. Wilkie, Jackson,

and other artists testified to the kindness of Lady Beaumont. She died July, 1829. Reynolds's ledger recorded the payment for this likeness thus:—"May, 1779, Lady Beaumont, 30*l.*" This was the first of two payments. The picture was at the British Institution in 1813 and 1858, and at the National Portrait Exhibition, 1867.

Half-length, oval; in a black mantilla; three-quarters face, looking to her left; a white kerchief over her neck.

Painted, 1779. Canvas, 29 × 24 inches. Engraved by J. R. Smith, 1780, and S. W. Reynolds.

184. Mrs. Moore.

Lent by Dr. Hamilton.

This lady was Jane, born Hamilton, wife of Mr. Edward Moore, poet and dramatist, author of "The Gamester" and other plays.

Bust, full face; black cloak and hood shading the face; white frill.

Painted, 1775-7. Canvas, 23 × 19½ inches.

185. The Gleaners, "Macklin Family Picture," or "The Cottagers." An Illustration of Thomson's "Seasons."

Lent by Robert Gosling, Esq.

The history of this large picture is as follows. In publishing large and costly illustrated works Alderman Boydell's rival was Mr. Macklin, who, as he contemplated a "Bible" of even greater pretensions than those of his antagonist's "Shakespeare," needed as much as his aldermanic antagonist the countenance of the President of the Royal Academy. Of Reynolds accordingly, Macklin bought "Tuccia, the Vestal Virgin," an illustration of Gregory's "Ode to Meditation," for which he paid, said Northcote, 300 guineas, though Reynolds's ledger refers to the receipt of 200 guineas only; Macklin likewise bought for 500 guineas "The Holy Family," which is now in the National Gallery; and, for a considerable sum,—which it would be difficult to ascertain, as the entry in Reynolds's ledger confuses it with the prices of various works, in all more than £2000—a painting which is sometimes called "Macklin's Family Picture" or "The Cottagers," otherwise "The Gleaners." This is now before us, and represents an Arcadian scene, before the door of a cottage, with the publisher's wife and daughter seated in domestic happiness, with Miss Potts, a dear and beautiful friend of theirs, standing with a sheaf of corn on her head; the last-named figure claims the greatest interest from all who admire the works of the Landseers, because in a short time after the damsel sat to Sir Joshua in this guise, she was married to John Landseer, the young engraver, and thus became the mother of Thomas, Charles, Edwin Henry (*i.e.* Sir Edwin), and four daughters. Bartolozzi engraved, in 1794,

the portrait of a Miss Emily Pott, after Reynolds, as "Thaïs." This was *not* the lady now in question. Malone gave the price of this picture as 500 guineas. Of the four daughters, Emma, now Mrs. Mackenzie, still survives, the last child of the gleaner in this picture. "The Cottage Lady," and "Lady of the Cottage," sat to Reynolds in October, 1787.

Whole-length composition of three figures in peasant costume. To the right, a girl seated with a spinning wheel before her, a dog by her side. In the centre, a standing figure of a girl with a sheaf of corn upon her head; to the left, a younger child is feeding chickens. Exhibited at the British Institution in 1813, at the Academy in 1873.

Painted, 1788. Canvas, 94½ × 70½ inches. Engraved by F. Bartolozzi.

186. William Beckford, Esq., M.P., the younger.
Lent by the Duke of Hamilton, K.T.

This is the portrait for which William Beckford, the inheritor of Fonthill, and author of "Vathek," sat to Reynolds on February 15, 1782, and continued to do so, alternating, as Mr. Tom Taylor said, in Reynolds's painting throne with Mrs. Robinson or "Perdita," Colonel Tarleton, who as "Peter Pindar" declared, was painted in the act of

"—pulling on his boot so tight,"

Lady Aylesford, and the beautiful Mrs. Baldwin. He was the only legitimate child of Lord Mayor Beckford, see No. 179, who died in 1770, when the present subject was nine years of age. Inheriting most of his father's vast property, he, when quite a boy, distinguished himself as a writer of satiric biographies of artists, published in 1780 under the title of "Biographical Memoirs of Extraordinary Painters;" he performed the "grand tour," returned, sat to Reynolds for this picture, and in the following year married Lady Margaret Gordon, daughter of the Earl of Aboyne. "Vathek" was published in this year, and must have been written within a few months of his sitting to Reynolds. He averred that "it was written in three days and two nights of hard labour; I never took off my clothes the whole time." He was elected M.P. for Hindon in 1790. He collected vast numbers of works of art, a considerable portion of which were recently sold with the Hamilton Palace Collection; enlarged Fonthill; saw its gigantic tower fall; sold the place and built another fairy palace on Lansdown Hill, near Bath. In 1834 he published an account of his travels, called "Italy, Sketches of Spain and Portugal." In his later years he, having partially realized some of his own visions of Eastern splendour, lived retired until his death in 1844. Legends of his magnificence and taste for sumptuous forms of art are rife. According to Reynolds's ledger, as reprinted by Cotton, this portrait was paid for thus, part of the memorandum is illegible:—"Feb. 10, 1785, Mr. Wm. Beckford, bill paid 5—, 0, 0." Susan Euphemia, his daughter, and one of his co-heiresses, married Alexander, 10th Duke of Hamilton, see No. 99.

See many details of Mr. Beckford's manner of life at Fonthill in the "Table Talk" of Samuel Rogers, p. 218.

Bust; three-quarters face, looking to the left; black coat, white cravat.

Painted, 1782. Canvas, 26½ × 20½ inches.

187. FRANCIS, 1ST MARQUIS OF HERTFORD, LORD LIEUTENANT OF IRELAND, IN HIS PEER'S ROBES.

Lent by the Marquis of Hertford.

Half-length; star on coat, which is trimmed with fur; the coat has a lappet, which reaches to the shoulder; powdered hair.

Painted, 1785. Canvas, 29½ × 24½ inches. Engraved by John Watts, 1786.

FOURTH ROOM.

188. Caricatures.

Lent by the Duke of Devonshire, K.G.

This is one of the groups of satirical portraits Reynolds made during his sojourn in Rome. It was exhibited at the British Institution in 1831 as the property of Lord George Cavendish, and entitled "Portraits of distinguished Connoisseurs, painted at Rome." There is a similar work, the history of which will illustrate the whole category to which this example belongs. It represented Mr. Ralph Howard, afterwards Viscount Wicklow, while on the *grand tour* at Rome, attended by his "bear-leader," Dr. Benson. He is about to step into a carriage, while his tutor calls his attention to a quarrel between their courier and an innkeeper; another servant has mounted a restive horse in order to proceed as an avant-courier. This work was in the National Portrait Exhibition, 1867, No. 346. It was in the British Institution in 1853, and there described as above by the Earl of Wicklow. There is an engraving of it. Reynolds made several of these caricatures, including a parody on Raphael's "School of Athens," containing, says the "Life of Reynolds," by C. R. Leslie and T. Taylor, likenesses of English gentlemen then at Rome in the attitudes of the great picture, made ridiculous by their exaggerated modern costumes. The "School of Athens" was in 1819 in the hands of Mr. Joseph Henry, of Straffan, Ireland. These satires were, according to the statement of J. Farrington, R.A., which was derived from G. Marchi, Reynolds's assistant at Rome, and afterwards in London, described thus:—"Reynolds painted several caricatures of English gentlemen at their own request, in which unworthy employment, however, he was not long occupied." Malone said that the travesty of the "School of Athens" was "done with the consent of the gentlemen

represented." Reynolds left a list, printed in the above-named "Life," of the persons thus satirized.

Whole-length composition of four figures; in the foreground to the right, a dog seated.

Painted, *c.* 1751. Canvas, 23½ × 18 inches. Engraved by

189. Charles, Duke of Grafton, in the Robes of the Garter.

Lent by the Marquis of Hertford.

Small; full length; in peer's robes; turned to the left; a wand in the right hand.

Painted, 1756. Canvas, 31½ × 20 inches.

190. William, 5th Duke of Devonshire.

Lent by the Earl Spencer, K.G.

Eldest son of the 4th Duke of Devonshire, born 1748, succeeded his father in 1764, married, firstly, Georgiana, daughter of John, Earl Spencer, who died in 1806, see Nos. 81, 157, and 199; secondly, Lady E. Foster, No. 150, who died March 20, 1824.

Half length, face turned to the right; brown coat, high collar; background, a stormy sky.

Painted, 1767. Canvas, 28½ × 23 inches. Engraved by J. Raphael Smith, 1776.

191. The Countess of Erroll.

Lent by the Earl of Erroll.

According to his ledger, Sir J. Reynolds received Nov. 28, 1783, from "Lord Erroll," £163 5*s.*, a total thus compounded for pictures: "Lord Erroll, 100*l.*; for Lady Erroll, 25*l.*; for a copy, 25*l.*; for mending a picture and a packing-case, 5*l.*" This referred to George, 14th Earl, son of No. 119. The lady was Elizabeth Jemima, born Blake of Ardfry, Galway. The 14th Earl died in 1790. There is no mention of the price paid for the whole-length figure of the 13th Earl of Erroll, No. 119. At the period in question, that price would be about one hundred and fifty guineas. In 1783, £100 would probably refer to a half-length figure on a canvas 4 feet 2 inches by 3 feet 4 inches. The account-book Cotton printed, contains entries ranging from 1770 to 1791 inclusive. The £25 for Lady Erroll's portrait was, doubtless, a half payment, received according to the custom to pay for likenesses in two instalments, the one at the beginning of the work, the other at its completion. As to the copy, the £25 would be the price for a picture not of the largest size; thus Lord Northington paid Reynolds for a copy of his head in the large portrait, twenty-six

guineas; this was in 1788. In the same year the Archbishop of York paid £42 "for a copy of Lord Mansfield," which is a three-quarters length figure, seated in his robes; this picture Bartolozzi engraved.

Three-quarters length, looking to the right, in a peeress's robe, holding a coronet in left hand.

Painted, 1783. Canvas, 49 × 39½ inches.

192. THE SCHOOLBOY. Boy with a Portfolio.
Lent by the Earl of Warwick.

This picture was among the Manchester Art-Treasures of 1857.

Three-quarters length; front face; holding with both hands a large volume, which he carries under his arm.

Painted, 1777. Canvas, 35½ × 27½ inches. Engraved by John Dean, 1777.

193. A FEMALE HEAD—STUDY FOR "CHARITY."
Lent by A. Anderdon Weston, Esq.

This is a study for a head of one of the Virtues, comprised in the New College windows.

Bust; with bent head turned to the left, white dress.

Painted, 1780. Canvas, 21½ × 17½ inches.

194. LADY ROMNEY. Should be Lady (Frances) Marsham, born Wyndham.
Lent by the Earl of Carnarvon.

Three-quarters length, turned to the left with the left hand raised; white dress; landscape background. The original, full length, is at the Mote, Maidstone.

Painted, . Canvas, 55 × 44 inches.

195. MRS. FIELD.
Lent by E. R. Pearce, Esq.

Sister-in-law of the Rev. J. Reynolds, Rector of Stoke Charity, uncle of the painter. This portrait probably preceded Reynolds's likeness of himself, No. 2. Lord Normanton's "Boy Reading," which was in the Academy in 1883, is signed and dated "1747. Jo. Reynolds pinxt Nov." See "E. Gordon," &c., No. 207.

Half length, in an oval; white cap on the head; white stomacher, over a drab dress.

Painted, 1748. Canvas, 29½ × 24 inches.

196. Sir John Hussey-Delaval, Bart., afterwards Baron Delaval.

Lent by the Earl of Wemyss.

Son of Sir F. Blake-Delaval, No. 101.

Bust, in an oval; three-quarters face, turned to the left; dark blue coat, with gold facings; powdered hair, white cravat.

Painted, 1768. Canvas, 28½ × 22½ inches. Engraved by

197. The 2nd Marquis of Rockingham, and Edmund Burke, his Secretary—unfinished.

Lent by Sir Frederic Leighton, P.R.A.

This work, originally in the Thomond Collection, belonged to Thomas Phillips, R.A., afterwards to Sir F. Grant, P.R.A., at whose sale, March 28, 1879, it was bought by Sir F. Leighton, who retains it as one of the chief ornaments of his house. This picture possesses extraordinary interest on account of its technical character, which illustrates Reynolds's mode of painting at this period, and the animated actions of the figures, the attitude of Burke in leaning eagerly forward being very expressive; equally so is the energy of his patron. Reynolds was probably dissatisfied with the defect of repose in the lines of this composition, and therefore put the canvas aside. The accessories on our left were painted by an assistant of exceptional skill, probably the one who depicted very deftly the table in the portraits of Horace Walpole's grandnieces (see No. 27).

The chair represents the veritable sitters' chair of Reynolds's studio, the colour only being altered. It was this seat which Mrs. Siddons, Lady Sarah Bunbury, and almost all Sir Joshua's sitters occupied in Leicester Square. Its history is extremely interesting. James Barry, R.A., had, during a part of the life of the P.R.A., been one of his most pertinacious assailants, and Reynolds was known to have been wounded by Barry's conduct and manners in this respect. Nevertheless, on the death of Sir Joshua, Barry broke out in a warm eulogium of the deceased. Lord and Lady Inchiquin (afterwards Marquis and Marchioness of Thomond), Sir Joshua's representatives, gave this chair to Barry in acknowledgment, and Barry (see the letter in Dr. Fryer's biography of this artist) returned his warmest thanks for the gift, and thus authenticated the chair: "Alas! this chair, that has had such a glorious career of fortune, instrumental as it has been in giving the most advantageous stability to the otherwise fleeting graces of a Lady Sarah Bunbury or a Waldegrave (see Nos. 136, 152), or in perpetuating the negligent, honest exterior of the authors of the 'Rambler,' the 'Traveller,' and of almost every one whom the public admiration gave a currency for abilities, beauty, rank, or fashion: for the very chair that is immortalized in 'Mrs. Siddons, as the Tragic Muse,' where it will have as much celebrity as the chair of Pindar, which for so many ages was shown in the porch of Olympia," &c., Jan. 30, 1794.

Reynolds did not paint this chair in "The Tragic Muse," but a monumental seat, appropriate to the subject of the picture. No doubt Mrs. Siddons sat in the chair. After Barry's death this chair passed to his biographer, Dr. Fryer, at whose sale, when it was on the point of being knocked down for half a guinea, J. T. Smith (see "Nollekens and his Times," ii., p. 68) bought it at a larger price for Sir Thomas Lawrence; on his death, it passed to Sir M. Archer Shee, at whose sale it realized £5 15*s.* 6*d.* from Sir C. Eastlake; the next possessor was Sir Francis Grant, at whose sale, March 28, 1879, it was bought for about £70 by Sir F. Leighton, the sixth President of the Royal Academy who has owned the relic. To secure it for the future, Sir Frederic gave it to the Royal Academy, and that body deposited it in the Diploma Gallery of their institution, with other relics of Sir Joshua.

Two figures seated at a table; the marquis (see No. 162) with his left hand in his bosom, his right hand on a scroll of paper; E. Burke (see No. 65) leans on a table and holds a pen; a column with a draped curtain; landscape background.

Painted, 1766. Canvas, 56½ × 67 inches.

198. Sir Joshua Reynolds, P.R.A.

Lent by the Lord Houghton.

Half length, in large hat; turned to the left; the face in shadow.

Painted, 1780. Canvas, 30 × 24 inches.

199. Margaret Georgiana, born Poyntz, Countess Spencer, and Georgiana Spencer, her Daughter—afterwards Duchess of Devonshire—unfinished.

Lent by the Duke of Devonshire, K.G.

Two heads, on a plain canvas. See also Nos. 81 and 157.

Painted, 1769. Canvas, 29½ × 24¼ inches.

200. Mr. Bourdieu.

Lent by Mrs. Edgar Wills.

Three-quarters length; seated; turned to right.

Painted, 1765. Canvas, 50 × 40 inches.

201. GEORGE, 2ND EARL OF WARWICK, WHEN A BOY.
Lent by the Earl of Warwick.

This young gentleman was the eldest son of Francis Greville, the 8th Baron Warwick (first Earl Brooke, and Earl of Warwick), and Elizabeth, eldest daughter of Lord Archibald Hamilton (younger son of the Duke of Hamilton); he was born September 16, 1746, and married, secondly, Miss Henrietta (eldest daughter of Richard Vernon, Esq.), represented by Sir Joshua in the large Bedford family-piece which is now at Woburn, and called "St. George and the Dragon."

Three-quarters length; full face; blue coat; long buff waistcoat; holding a book in his right hand.

Painted, 1756. Canvas, 35 × 27½ inches. Engraved by A. Sanders.

202. FIELD-MARSHAL CONWAY, WHEN A BOY. (FRANCIS, VISCOUNT BEAUCHAMP.)
Lent by the Marquis of Hertford.

See No. 13, which is not the same person. As the Field-Marshal was born in 1720, he could not have sat to Reynolds as a boy. He was Horace Walpole's particular friend and frequent correspondent, and brother to the 1st Marquis of Hertford. This portrait is a small replica of a picture belonging to the Earl of Carnarvon, and it represents Francis, Viscount Beauchamp, son of the Earl of Hertford, elder brother of No. 13, and 2nd Marquis of Hertford.

Bust, in Van Dyck dress; face turned to the left.

Painted, 1759. Canvas, 24 × 18 inches.

203. ADMIRAL SIR CHARLES SAUNDERS, Lord of the Admiralty.
Lent by the Earl of Lichfield.

Admiral Saunders, one of Keppel's captains, was commonly known as "Yellow Jack," and commanded the squadron acting in the St. Lawrence in combination with General Wolfe during the attack on Quebec in 1759; he sat to Reynolds in March, 1760, and later.

One of Lord Anson's lieutenants; First Lord of the Admiralty, 1766; died 1775, buried in Westminster Abbey.

Three-quarters length, in naval uniform; his right arm and hand resting on an anchor; his hat under his left arm; left hand on the hilt of his sword.

Painted, 1765. Canvas, 50 × 40 inches. Engraved by James McArdell.

204. THE HEAD OF THE INFANT SAMUEL—unfinished.
Lent by the Earl of Carnarvon.

See No. 78.

Painted, 1782. Canvas, 28½ × 23 inches.

205. MARIA ELIZABETH ARCHER.

Lent by the Earl of Northbrook.

Half length, full face; hands crossed in front; flowered dress, short sleeves.

Painted, . Canvas, 29 × 24 inches.

206. THE REV. ZACHARIAH MUDGE. A sketch on panel for the three-quarters length portrait. Formerly in the possession of Mr. Rosedew.

Lent by Mrs. Gwatkin.

The Rev. Zachariah Mudge, Prebendary of Exeter, and Vicar of St. Andrew's, Plymouth, was, according to Dr. Johnson's obituary notice in "The London Chronicle," "a man equally venerable for his virtues and abilities, a beloved companion, a revered pastor." Edmund Burke wrote to Edmond Malone, No. 108, that the painter owed "'his first disposition to generalize, and view things in the abstract,' to old Mr. Mudge, Prebendary of Exeter, and brother (father) to the celebrated mechanick of that name." "He had been originally a dissenting minister, a description which at that time bred very considerable men." Mr. Mudge's sermons were published in 1739. "On conversing with Mr. Mudge I found great traces of Sir Joshua Reynolds in him, and, if I may say so, much of the manner of the master."—Burke, as above, May 4th, 1797. If Mudge taught Reynolds to "generalize," his influence on the art of the painter must have been great. He died April 3, 1769, having sat to Sir Joshua three years before. J. Watson engraved a half-length portrait of him, after Reynolds.

Dr. John Mudge, an eminent physician of Plymouth, whom Reynolds painted in 1753, before he sailed with Commodore Keppel, No. 181, to the Mediterranean, was one of the two sons of the Prebendary. The "mechanick" was Thomas Mudge. See No. 225.

The Rev. Z. Mudge's portrait was at Leeds in 1868.

Small half length; head turned to the right, and with the right hand raised to the face.

Painted, 1766. Panel, 17 × 14½ inches. Engraved by J. Grozer, 1790, and William Dickinson.

207. EDWARD GORDON, OF BROMLEY, HIS SISTER MRS. MILES, AND HER HUSBAND.

Lent by Captain Herbert Gordon.

This picture was, according to the records of the owner's family, painted by Reynolds when he was quite young at Mr. Edward Gordon's house at Bromley, the artist being

intimate with the family of the sitter, and their frequent visitor. Such being the case, it is the oldest dateable picture here.

Painted, 1743-5. Canvas, 28 × 40 inches.

208. THE LACE MAKERS. Properly called "MORNING AMUSEMENT."
Lent by H. E. Surtees, Esq.

Composition of six figures seated round a table.

Painted, . Canvas, 24 × 28 inches. Engraved by J. Grozer.

209. CHRISTIANA, WIDOW OF COLONEL STEWART, AFTERWARDS WIFE OF REV. GEORGE LAUGHTON, D.D.
Lent by Lady Erskine May.

Her son, General Richard Stewart, commanded a brigade at the battle of Talavera.

Painted, . Canvas, 29½ × 24 inches. Engraved by J. Grozer, 1796.

209*. MRS. FITZ-HERBERT.
Lent by Seymour Dawson Damer, Esq.

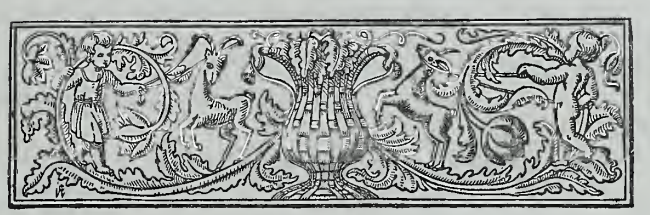
The reputed wife of the Prince of Wales (George IV.).

Painted, 1786-8. Canvas, oval, 30 × 26 inches.

210. OIL SKETCH, FOR A PORTRAIT.
Lent by E. Façon Watson, Esq.

Full length; elbow leaning on a pedestal.

Painted, . Canvas, 6½ × 4 inches.



DRAWINGS, RELICS, ETC.

211. A Study in Pencil—squared for enlarging.
Lent by Dr. Hamilton.

212. Studies of Nude Children.
Lent by Dr. Hamilton.

213. Amorino—a Study in Black Chalk.
Lent by Dr. Hamilton.

214. A Seated Figure.
Lent by Dr. Hamilton.

214a. A Study of a Girl's Head.
*Lent by Dr. Hamilton.**

215. Sketch in Indian Ink.
Lent by E. R. Pearce.

216. Four Drawings from Sketch Book.
Lent by Canon Furse.

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* The sketches lent by Dr. Hamilton were bought at the sale of the Marchioness of Thomond, Sir Joshua's niece.

217. Four Drawings from Sketch Book.
Lent by Canon Furse.

218. Four Drawings from Sketch Book.
Lent by Canon Furse.

219. Four Drawings from Sketch Book.
Lent by Canon Furse.

220. Four Drawings from Sketch Book.
Lent by Canon Furse.

221. Four Drawings from Sketch Book.
Lent by Canon Furse.

221*. Study of a Head.
Lent by Dr. Hamilton.

222. Two Sketch Books belonging to Sir Joshua Reynolds, containing drawings and notes by his hand.
Lent by F. Locker, Esq.

223. Case containing Personal Objects belonging to Sir Joshua Reynolds.
Lent by Mrs. J. C. R. Colomb and Miss L. Palmer.

These articles comprise the following relics of extraordinary value :—

1. Original pen-and-ink sketch by Sir Joshua Reynolds, drawn when a boy on the back of a Latin exercise, with a note by his father : "*This is drawn by Joshua in school out of pure idleness.*" A copy from the "Jesuits' Perspective."

2. Pen-and-ink sketch of the interior of a library, and a sketch of unfinished figures.

3. Pen-and-ink sketch of a perch, with note in Sir Joshua's father's handwriting : "*drawn not from another picture, but from the life.*"

4. Sir Joshua's card counters and box. N.B.—The whole name "Sir Joshua Reynolds" is contained in the monogram on each counter.

5. Sir Joshua's snuff-box—immortalized in Goldsmith's "Retaliation."
6. Sir Joshua's spectacles—those represented in Nos. 1, 3, &c. (Lent by Miss Palmer.)
7. An original letter to Boswell referring to a dinner party.

224. Snuff Box and Lace Ruffles belonging to Sir Joshua Reynolds.

Lent by E. R. Pearce, Esq.

225. Watch, Chain, and Seals.

Lent by the Rev. William Johnson.

The watch was made by Thomas Mudge, see No. 206.

226. Loving Cup belonging to Sir Joshua Reynolds.

Lent by Mrs. J. C. R. Colomb.

227. Sir Joshua's Palette Knives.

Lent by Mrs. G. F. Irving Graham.

228. Academy Medal issued under the Presidency of Sir Joshua Reynolds. Date, 1773.

Lent by Miss Palmer.

229. Sir Joshua's Diploma as a Royal Academician.

Lent by Henry Graves, Esq.

230. Diploma of Sir Thomas Lawrence. The first diploma signed by Sir Joshua Reynolds as P.R.A.

Lent by Henry Graves, Esq.

231. Miniature Portrait of Sir Joshua Reynolds.

Lent by Canon Furse.

CHRONOLOGICAL INDEX.

1743-5.

Edward Gordon, his Sister Mrs. Miles, and her Husband. 207.

1748.

Mrs. Field. 195.

c. 1751.

Caricatures. 188.

1753.

Commodore The Hon. Augustus Keppel, R.N. 181.

1754.

Charles, 9th Lord Cathcart, K.T. 137.

1755.

Admiral Lord Anson, The Circumnavigator. 6.

Jane Hamilton, Lady Cathcart, and her Daughter. 71.

Lady Elizabeth Montagu, Duchess of Buccleuch. 77.

Frances, Countess of Essex. 83.

Lady Caroline Keppel. 123.

Alderman William Beckford, M.P. 179.

1756.

Dr. Johnson. 97.

Charles, Duke of Grafton. 189.

George, Earl of Warwick, when a Boy. 201.

1758.

Colonel The Hon. William Keppel. 14.

Elizabeth (Gunning), Duchess of Hamilton and Argyll. 26.

Lady Anne Lennox, Countess of Albemarle. 67.

Caroline, Lady Holland. 74.

Sir Francis Blake-Delaval. 101.

William Augustus, Duke of Cumberland. 161.

William Augustus, Duke of Cumberland. 178.

1759.

Admiral The Hon. John Byron, when Captain. 10.

1st Marquis of Hertford. 37.

Henry, Earl of Sussex. 72.

Lady Elizabeth Keppel, afterwards Marchioness of Tavistock. 111.
Maria, Countess Waldegrave, afterwards Duchess of Gloucester. 152.
Lady Selina Hastings. 169.
Mrs. Moore. 184.
Viscount Beauchamp. 202.

1760.

Commodore, afterwards Admiral and Viscount Keppel. 44.

1761.

Charlotte Fish. 49.
Miss Jacobs. 79.
Kitty Fisher, as "Danae." 110.
James, 2nd Earl Waldegrave, K.G. 144.
The Duchess of Gloucester, when Countess Waldegrave. 136.

1762.

The Countess of Mexborough, and her Son. 113.
John, 8th Earl of Rothes, K.T. 126.

1763.

John, 3rd Earl of Bute, K.G., and his Secretary. 52.
John, 3rd Earl of Bute, K.G. 59.
James, 13th Earl of Erroll. 119.
The Hon. William Legge. 131.

1764.

Mrs. Abington, as "Miss Prue," in "Love for Love." 7.
Master T. Lister, afterwards Lord Ribblesdale. 20.
Mrs. Collier, as "Cælia." 134.
The Hon. George Legge. 149.
The Countess of Pembroke. 164.

1765.

Colonel The Hon. William Keppel. 28.
George Keppel, 3rd Earl of Albemarle, K.G. 54.
Miss B. Lister. 91.
The Earl of Pembroke and his Son. 159.
Field Marshal Jeffery, 1st Lord Amherst. 174.
Mr. Bourdieu. 200.
Admiral Sir C. Saunders. 203.

1765-6.

The Lady Stanhope. 125.

1766.

John, 1st Lord Boringdon. 16.
The Countess of Egremont. 33.
Warren Hastings. 102.
The Rev. Zachariah Mudge. 206.
Francis Russell, Marquis of Tavistock. 151.
The Marquis of Rockingham, and Burke, his Secretary. 197.

1767.

The Rt. Hon. Sir John Cust, Bart. 38.
Anthony Chamier, M.P. 40.
Miss Cholmondeley. 57.
John Simpson, Esq., of Bradley. 140.
William, 5th Duke of Devonshire. 190.

1768.

Sir Walter Calverley Blackett. 68.
?Field Marshal Jeffery, 1st Lord Amherst. 120.
Sir Thomas Acland. 133.
Sir John Hussey Delaval. 196.

1769.

Georgiana, Countess Spencer, and her Daughter. 157.

PHILIP YORKE, 2ND EARL OF HARDWICKE. 158.
MISS WHITBREAD. 171.
GEORGIANA, COUNTESS SPENCER, AND HER DAUGHTER. 199.

1770.

MRS. PELHAM, FEEDING CHICKENS. 9.
LORD GEORGE SEYMOUR, WHEN A BOY. 13.
WILLIAM HENRY, DUKE OF GLOUCESTER. 47.
TAN-CHE-QUA. 51.
PORTRAIT OF SIR JOSHUA REYNOLDS, P.R.A. 105.

1771.

PORTRAIT OF FRANCIS BARTOLOZZI, R.A. 85.
VENUS CHIDING CUPID. 88.
THE HON. MRS. SEYMOUR DAMER. 98.
GENERAL HANGER. 108.
THE COUNTESS OF ANCRUM, AFTERWARDS MARCHIONESS OF LOTHIAN. 129.

1772.

ELIZABETH, DUCHESS OF BUCCLEUCH, AND HER CHILD. 41.
STEPHEN SULLIVAN, ESQ. 135.
THE HON. MRS. PARKER, AFTERWARDS LADY BORINGDON. 138.

1773.

EMILIA VANSITTART. 25.
THE STRAWBERRY GIRL. 86.
PORTRAIT OF MISS RIDGE. 95.
UNFINISHED PORTRAIT OF MISS RIDGE. 116.
MISS SEARLE, WITH A LAMB. 121.
MRS. HARTLEY, WITH HER CHILD. 139.
NIECE OF EDMUND BURKE'S LAWYER, MISS HICKEY. 147.
THERESA, LADY BORINGDON, AND HER SON. 163.

1774.

JOSEPH BARETTI. 73.
THE 2ND MARQUIS OF ROCKINGHAM. K.G. 162.

1775.

MRS. MORRIS. 89.

1776.

MASTER WYNN, AS "THE INFANT ST. JOHN." 18.
JOHN, VISCOUNT MOUNTSTUART, BARON CARDIFF. 24.
GEORGE JOHN, VISCOUNT ALTHORP. 69.
LORD PORCHESTER, AS AN INFANT BACCHUS, WITH LIONS. 76.
SIR RICHARD WORSLEY, BART. 141.
THE MARQUIS OF TITCHFIELD. 172.

1777.

GROUP, PORTRAITS, MEMBERS OF DILETTANTI SOCIETY. (*No.* 1.) 21.
GROUP, MEMBERS OF DILETTANTI SOCIETY. (*No.* 2.) 32.
? THE "YOUNG FORTUNE TELLERS." 46.
LADY HENRIETTA ANTONIA HERBERT, COUNTESS OF POWIS. 50.
LADY KATHERINE POWLETT. 63.
LADY JANE LINDSAY. 82.
THE SCHOOLBOY. 192.

1778.

MISS THEOPHILA PALMER. 17.
"MIRANDA," OR "ARIADNE." 70.
CHARLES WILLIAM HENRY SCOTT, EARL OF DALKEITH, 4TH DUKE OF BUCCLEUCH. 96.
CHARLES WILLIAM HENRY SCOTT, EARL OF DALKEITH, 4TH DUKE OF BUCCLEUCH. 132.
MASTER AND MISS PARKER. 145.

1779.

LADY WILLIAM GORDON. 35.
GEORGE, MARQUIS TOWNSHEND. 61.

Lady Gertrude Fitz-Patrick. "La Collina." 153.
Lady Beaumont. 183.

1780.

Sir Joshua Reynolds, P.R.A. 5.
Prince William Frederick, 2nd Duke of Gloucester and Edinburgh. 53.
The Shepherd Boy. 166.
Lord Richard Cavendish. 176.
A Female Head. Study for "Charity." 193.
Sir Joshua Reynolds, P.R.A. 198.

1781.

Mrs. Nesbitt, as "Circe." 11.
The Ladies Elizabeth Laura, Charlotte Maria, and Anna Horatia Waldegrave. 27.
Edward, Lord Thurlow. 64.
Mr. R. L. Gwatkin. 80.
"Offie" Palmer, Mrs. R. L. Gwatkin. 84.
Mrs. Robinson, "Perdita." A Study. 100.
Mrs. Thrale and her Daughter. 127.

1782.

The Hon. Mrs. Peter Beckford. 31.
The Calling of Samuel. 78.
Richard Burke. 93.
Alexander, 10th Duke of Hamilton, K.G. and F.R.S. 99.
Lavinia Bingham, afterwards Countess Spencer. 124.
William Beckford Esq., M.P., the younger. 186.
The Head of the Infant Samuel. (Unfinished.) 204.

1783.

The Infant Academy. 62.
? Sir Abraham Hume Bart, F.R.S. 130.
Miss Fanny Kemble, afterwards Mrs. Twiss. 142.
The Countess of Erroll. 191.

1784.

Muscipula. 29.
Mrs. Siddons, as "The Tragic Muse." 55.
General Sir William Fawcett. 58.
Lavinia, Countess Spencer, and Viscount Althorp. 60.
The Studious Boy. 90.
Lavinia, Countess Spencer. 118.
Moses in the Bulrushes. 155.
Lady (Amelia) Hume. 173.
The Marchioness of Thomond. 177.

1785.

Guardian Angel, The. 36.
The Nymph. 39.
The Adoration of the Shepherds. 156.
W. Joshua Sharp. 168.
Francis, 1st Marquis of Hertford. 187.

1786.

Sketch for "Robinetta." 34.
The Duchess of Devonshire and her Child. 81.
John Charles, Viscount Althorp, aged four years. 87.
Catherine, Lady Cornewall. 103.
Lady Anne Bingham. 112.
Sophia Campbell, Wife of Edward, 20th Baron de Clifford. 117.
Edmond Malone. 148.
Frances, Marchioness of Camden, when Lady Bayham. 43.

1787.

Sir George Beaumont, Bart., M.P. 8.
Felina. 92.

LADY AMELIA SPENCER, DAUGHTER OF THE DUKE OF MARLBOROUGH. 104.
LADY ELIZABETH FOSTER. 150.
MASTER PHILIP YORKE. 167.

1788.

MISS GWATKIN AS "SIMPLICITY." 12.
BABE IN THE WOOD. 22.
THE INFANT HERCULES. 56.
SIR JOSHUA REYNOLDS, P.R.A. 106.
A LANDSCAPE, VIEW FROM RICHMOND HILL. 165.
THE INFANT HERCULES. 175.
THE GLEANERS, OR "THE COTTAGERS." 185.
MRS. FITZ-HERBERT. 209*.

1789.

SIR JOSHUA REYNOLDS, P.R.A. 1.
RICHARD BRINSLEY SHERIDAN. 30.
THE HON. MISS FRANCES HARRIS, WITH A DOG. 75.
MR. TOMKINS. 114.
WILLIAM, MARQUIS OF LANSDOWNE. 146.
JAMES, 5TH EARL OF LOUDOUN. 154.
CYMON AND IPHIGENIA. 160.

Pictures not dated.

SIR JOSHUA REYNOLDS, P.R.A. 2.
SIR JOSHUA REYNOLDS. 3.
SIR JOSHUA REYNOLDS, P.R.A., TAKEN IN OLD AGE. 4.
SIR JOSHUA REYNOLDS' BLACK SERVANT. 15.
PORTRAIT OF A LADY. 19.
OLD MAN, WEARING A CAP. 23.
A NEGRO. 42.
THE MATCH BOY. 45.
MOTHER AND CHILD. 48.
EDMUND BURKE. 65.
GIRL WITH A DEAD DOVE. 66.
EDWIN. 94.
SIR JOSHUA REYNOLDS, P.R.A. 107.
LADY IN A BLACK HAT. 109.
CUPID. 115.
CHARLES ROLLIN, THE HISTORIAN. 122.
A STUDY, "THE GIRL WITH RED HAIR." 128.
DAVID GARRICK. 143.
THE MARQUIS OF HUNTLY, AFTER VAN DYCK. 170.
ANGELICA KAUFFMAN, R.A. 180.
PORTRAIT OF A LADY. 182.
LADY ROMNEY. 194.
MARIA ELIZABETH ARCHER. 205.
THE LACE MAKERS. 208.
CHRISTIANA, WIDOW OF COLONEL STEWART. 209.

INDEX OF CONTRIBUTORS.

Agnew, William, Esq., M.P. 108, 148.
Albemarle, The Earl of. 14, 28, 44, 54, 67, 111, 117, 123, 151, 181.
Alford, The Lady Marian. 96.
Amherst, The Earl. 174.
Arts, The Royal Academy of. 5.
Ashburton, Louisa, Lady. 127.

Bath, The Marquis of. 64.
Beaumont, Sir George, Bart. 8, 42, 183.
Beaumont, W. B., Esq. 89.
Bentinck, Right Hon. George Cavendish, M.P. 15, 142.
Bischoffsheim, H. L., Esq. 49, 51, 129.
Bright, Mrs. 171.
Brownlow, The Earl. 38, 107, 130, 173.
Buccleuch, The Duke of, K.G. 41, 77, 132.
Butler, S., Esq. 33.
Byron, William, Esq. 10.

Carlingford, The Lord. 27, 136, 144.
Carnarvon, The Earl of. 76, 194, 204.
Castletown, The Dowager Lady, of Upper-Ossory. 39, 153.
Cathcart, The Earl. 71, 137.
Cleveland, The Duke of. 63.
Colomb, Mrs. J. C. R. 223, 226.

Crawford and Balcarres, The Earl of. 82.
Currie, George Wodehouse, Esq. 17.

Damer, Seymour D., Esq. 209*.
Darnley, The Earl of. 75, 78.
Dartmouth, Earl of. 131, 149.
Devonshire, K.G., The Duke of. 81, 150, 176, 178, 188, 199.
Dilettanti Society, The. 21, 32, 105.
Donington, The Lord. 72, 154, 169.
Duff-Gordon, Miss Alice. 103.

Erroll, The Earl of. 119, 191.
Essex, The Earl of. 83.
Evans, Thomas, Esq. 70, 122.

Fawcett, W. W., Esq. 58.
Feversham, The Earl of. 92.
Fitzwilliam, The Earl. 156, 161, 166, 175.
Ford, Mrs. 121.
Furse, The Rev. Canon. 216, 217, 218, 219, 220, 221, 231.

Glyn, The Hon. Pascoe C., Esq. 120.
Gordon, Captain Herbert, 207.
Gosling, Robert, Esq. 185.
Graham, Mrs. G. F. Irving. 227.
Granville, K.G., The Earl. 100.
Graves, Henry, Esq. 229, 230.
Grenfell, W. H., Esq. 170.
Gwatkin, Mrs. 2, 80, 84, 106, 177, 206.
Gwatkin, S. Beauchamp, Esq. 61.

Hamilton, The Duke of, K.T. 26, 31, 99, 179, 186.
Hamilton, Dr. 116, 118, 184, 211, 212, 213, 214, 221*.
Hardwicke, The Earl of. 158, 162, 167.
Haworth, Frederick, Esq. 95.
Hertford, The Marquis of. 13, 35, 37, 79, 187, 189, 202.
Hippisley, H., Esq. 135.

Holland, The Lady. 29, 73, 74.
Houghton, The Lord. 66, 198.
Huth, Louis, Esq. 1, 104, 143.

Johnson, The Rev. William. 225.

Knighton, Sir William W., Bart. 134.

Leeds, The Duke of. 3, 36, 94, 155.
Leighton, Sir Frederic, P.R.A. 197.
Lichfield, The Earl of. 6, 203.
Locker, F., Esq. 222.
London, The Corporation of the City of. 114.

MacDougall, Alexander, Esq. 40.
Mackenzie, Major-General R. 19, 128.
Malcolm, John, Esq. 168.
Marlborough, The Duke of. 46.
Maxted, William, Esq. 65.
May, Lady Erskine. 209.
Mexborough, The Earl of. 113, 125.
Mills, Sir Charles, Bart. 7, 147.
Morley, The Earl of. 16, 85, 133, 138, 145, 146, 163.
Morrison, Charles, Esq. 97.
Mount-Temple, The Lord. 62.

Northbrook, The Earl of. 88, 139, 165, 205.
Northwick, The Lord. 56, 102.

Palmer, Miss. 223, 228.
Payne, Selwyn, Esq. 45.
Pearce, E. R., Esq. 195, 215, 224.
Pembroke, The Earl of. 159, 164.
Portarlington, The Earl of. 98.
Portland, The Duke of. 172.

Powis, The Earl of. 50.
Pym, Horace N., Esq. 4, 22, 30, 34.

H.M. The Queen. 160.

Ravensworth, The Earl of. 140.
Ribblesdale, The Lord. 20, 91.
Riddell, Mrs. J. Buchanan. 57.
Robinson, J. C., Esq. 110.
Rothes, The Countess of. 126.

Sidebotham, Joseph, Esq., F.S.A. 90.
Spencer, The Earl, K.G. 43, 60, 69, 87, 93, 112, 124, 157, 190.
Stanley of Alderley, The Dowager Lady. 11.
Surtees, H. E., Esq. 208.

Thornton, John, Esq. 25.
Trevelyan, Sir Alfred, Bart. 68.
Trinity College, Cambridge. 53.

Vivian, Colonel. 115.

Waldegrave, The Earl. 47, 152.
Warwick, The Earl of. 192, 201.
Waterford, Louisa, Marchioness of. 101.
Watson, E. Façon. 12, 180, 210.
Wayne, Rev. W. H. 23, 182.
Wemyss and March, The Earl of. 196.
Westminster, K.G., The Duke of. 48, 55.
Weston, A. Anderdon, Esq. 193.
Wharncliffe, The Earl of. 24, 52, 59.
Wills, Mrs. Edgar. 200.
Wray, Colonel Copley. 86.
Wynn, Sir Watkin Williams, Bart., M.P. 18.

Yarborough, The Earl of. 9, 141.
* * * 109.

INDEX OF THE PICTURES.

Abington, Mrs. 7.
Acland, Sir Thomas. 133.
Albemarle, The Countess of. 67.
Albemarle, George Keppel, 3rd Earl of. 54.
Althorp, George John, Viscount. 69.
Althorp, John Charles, Viscount. 87.
Amherst, F. M. Jeffery, 1st Lord. 120, 174.
Ancrum, The Countess of. 129.
Anson, Lord. 6.
A Portrait—Lady in black cloak and white hat. 147.
Archer, Maria Elizabeth. 205.
"Ariadne." 70.
Aufrere, Miss, see "Pelham, Mrs."

Babe in the Wood, Sketch for. 22.
Baretti, Joseph. 73.
Bartolozzi, Francis, R.A. 85.
Beauchamp, Viscount. 202.
Beaumont, Lady. 183.
Beaumont, Sir G. 8.
Beckford, Alderman. 179.
Beckford, William. 186.
Beckford, The Hon. Mrs. Peter. 31.
Bingham, The Lady Anne. 112.

Blackett, Sir Walter Calverley. 68.
Boringdon, John, 1st Lord. 16.
Boringdon, The Lady (Hon. Mrs. Parker). 138, 163.
Bourdieu, Mr. 200.
Buccleuch, Charles William Henry, Earl of Dalkeith, 4th Duke of. 96, 132.
Buccleuch, The Duchess of, and Child. 41.
Buccleuch, The Lady Elizabeth Montagu, Duchess of. 77.
Burke, Edmund. 65, 197.
Burke, Richard. 93.
Bute, John, 3rd Earl of, and his Secretary, Mr. Jenkinson. 52, 59.
Byron, Admiral the Hon. John. 10.

Cælia lamenting her Dead Sparrow (Mrs. Collyer or "Chloe"). 134.
Camden, Frances, Marchioness. 43.
Caricatures. 188.
Cathcart, Jane Hamilton, Lady. 71.
Cathcart, The 9th Lord. 137.
Cavendish, Lord Richard. 176.
Chamier, Anthony. 40.
Charity, Study for. 193.
Chloe. 134.
Cholmondeley, Miss. 57.
Clifford, Sophia Campbell, The Lady De-. 117.
Coleraine, Lord (General Hanger), 108.
Cole, The Lady Frances (Miss Harris). 75.
Collyer, Mrs., as "Cælia lamenting her Dead Sparrow," or "Chloe." 134.
Collina (Lady Gertrude Fitz-Patrick). 153.
Conway, Field-Marshal (Viscount Beauchamp). 202.
Cornewall, The Lady Catherine. 103.
Cumberland, The Duke of. 161, 178.
Cupid. 115.
Cust, Sir John. 38.
Cymon and Iphigenia. 160.

Dalkeith, Charles William Henry Scott, Earl of (Duke of Buccleuch). 96, 132.
Damer, Mrs. Seymour. 98.
Delaval, Sir Francis Blake. 101.
Delaval, Sir John Hussey. 196.
Devonshire, Margaret Georgiana Spencer, Duchess of, and Child. 81, 157.
Devonshire, William, Duke of. 190.
Dilettanti Society, Members of. 21, 32.
Drawings. 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222.

Edwin. 94.
Eglington, Lady Jane Lindsay, Countess of. 82.
Egremont, The Countess of. 33.
Erroll, The Countess of. 191.
Erroll, The Earl of. 119.
Essex, Frances, The Countess of. 83.

Fawcett, General Sir William. 58.
Felina. 92.
Field, Mrs. 195.
Fish, Charlotte. 49.
Fisher, Kitty, as "Danae." 110.
Fitz-Herbert, Mrs. 209*.
Fitz-Patrick, The Lady Gertrude (Collina). 153.
Fortune-Teller, The Young (Lord Henry and Lady Charlotte Spencer). 46.
Foster, The Lady Elizabeth. 150.

Garrick, David. 143.
Girl with a Dead Dove—Lesbia. 66.
Girl with a Lamb (Miss Searle). 121.
Gleaners, The. 185.
Gloucester, Prince Frederick of. 53.
Gloucester, The Duchess of (Maria, Countess Waldegrave). 136, 152.
Gloucester, William Henry, Duke of. 47.
Gordon, Edward. 207.

Gordon, Lady Frances. 35.
Grafton, Duke of. 189.
Guardian Angel, The. 36.
Gunning, Miss Elizabeth (Duchess of Hamilton). 26.
Gwatkin, Miss. 12.
Gwatkin, R. L. 80.

Hamilton, The Duchess of (Miss Elizabeth Gunning). 26.
Hamilton, The 10th Duke of. 99.
Hanger, General (Lord Coleraine). 108.
Hardwicke, Philip Yorke, 2nd Earl of. 158.
Harris, Miss (afterwards Lady Frances Cole). 75.
Hartley, Mrs. Elizabeth. 139.
Hastings, The Lady Selina. 169.
Hastings, Warren. 102.
Herbert, Master H. G. 76.
Hertford, Francis, 1st Marquis of. 37, 187.
Holland, The Lady Caroline Fox, afterwards Lady. 74.
Hume, Lady Amelia. 173.
Hume, Sir Abraham. 130.
Huntly, The Marquis of. 170.

Infant Academy, The. 62.
Infant Bacchus, The (Lord Porchester as). 76.
Infant Hercules, The. 56, 175.
Infant Samuel, The. 78, 204.
"Innocence, Age of," The Head in the. 104.

Jacobs, Miss. 79.
Johnson, Dr. Samuel. 97.

Kauffman, Miss Angelica, R.A. 180.
Keppel, Commodore (and Admiral) The Hon. Augustus, Viscount. 44, 181.
Keppel, Col., afterwards Gen. the Hon. William. 14, 28.

KEPPEL, THE LADY CAROLINE. 123.
KEPPEL, THE LADY ELIZABETH. 111.

LACE MAKERS, THE. 208.
LADY IN A BLACK HAT. 109.
LADY, PORTRAIT OF A. 19.
LADY, PORTRAIT OF A. 182.
LADY, YOUNG (Niece of Edmund Burke's Lawyer). 147.
LANSDOWNE, WILLIAM, MARQUIS OF. 146.
LAUGHTON, MRS. 209.
LEGGE, THE HON. GEORGE, VISCOUNT LEWISHAM. 149.
LEGGE, THE HON. WILLIAM. 131.
LENNOX, THE LADY ANNE. 67.
LINDSAY, THE LADY JANE. 82.
LISTER, MASTER (Lord Ribblesdale). 20.
LISTER, MISS. 91.
LOUDOUN, JAMES, 5TH EARL OF. 154.

MALONE, EDMOND. 148.
MATCH-BOY, A. 45.
MEXBOROUGH, THE COUNTESS OF, AND HER CHILD. 113.
MILES, MR. 207.
MILES, MRS. 207.
MIRANDA ("Ariadne"). 70.
MOORE, MRS. 184.
MORRIS, MRS. 89.
MOSES IN THE BULRUSHES. 155.
MOTHER AND CHILD. 48.
MOUNTSTUART, JOHN, VISCOUNT. 24.
MUDGE, REV. MR. 206.
MUSCIPULA. 29.

NEGRO, A. 42.
NESBITT, MRS. 11.
NYMPH, THE. 39.

"Offie." 84.
Old Man, wearing a Cap. 23.

Palmer, Miss Mary (Marchioness of Thomond). 177.
Palmer, Miss Theophila, "Offie." 17, 84.
Parker, Master and Miss. 145.
Parker, The Hon. Mrs. 138, 163.
Parker, The Hon. Mrs. (Lady Boringdon) and her Son, Lord Boringdon. 138, 163.
Pelham, Mrs., Feeding Chickens. 9.
Pembroke, The Countess of. 164.
Pembroke, The Earl of, and his Son. 159.
Perdita (Mrs. Robinson). 100.
Picture, Oil Sketch for. 210.
Porchester, Lord, Master H. G. Herbert, as the Infant Bacchus. 76.
Powis, Lady H. A. Herbert, Countess of. 50.
Powlett, The Lady Katherine. 63.

Reynolds, Sir Joshua, P.R.A. 1, 2, 3, 4, 5, 15, 105, 106, 107, 198.
Reynolds, Sir Joshua, Relics of. 223, 230.
Ribblesdale, Lord (Master Lister). 20.
Richmond Hill. 165.
Ridge, Miss. 95, 116.
Robinetta, Sketch for. 34.
Robinson, Mrs. (Perdita). 100.
Rockingham, The Marquis of. 162, 197.
Rollin, Charles. 122.
Romney, Lady. 194.
Rothes, John, 8th Earl of. 126.

Samuel, Calling of. 78.
Saunders, Admiral. 203.
Schoolboy, The. 192.
Searle, Miss (Girl with a Lamb). 121.

Servant. Sir Joshua's. 15.
Servant, Dr. Johnson's. 42.
Seymour, Lord George. 13.
Sharp, Joshua. 168.
Shepherd Boy. 166.
Shepherds, Adoration of. 156.
Sheridan, Richard Brinsley. 30.
Siddons, Mrs. (The Tragic Muse). 55.
Simplicity. 12.
Simpson, John, Esq., of Bradley. 140.
Sleeping Girl. A Sketch. 22.
Spencer, Georgiana, Countess, and her daughter, afterwards Duchess of Devonshire. 81, 157, 199.
Spencer, Lavinia, Countess, and her Son, John Charles, Viscount Althorp. 60, 118, 124.
Spencer, Lord Henry and Lady Charlotte (The Young Fortune-Tellers). 46.
Spencer, The Lady Amelia, daughter of the Duke of Marlborough. Head of "The Age of Innocence." 104.
Stanhope, The Lady. 125.
St. John (Master Wynn, as). 18.
Strawberry Girl, The. 86.
Studious Boy, The. 90.
Study, A, portrait of a Lady in a Black Hat. 109.
Study, A, Girl with a Dove. 128.
Study of a Girl's Head. 114A.
Sullivan, Stephen, Esq. 135.
Sussex, Henry, Earl of. 72.

Tan-che-qua, a Chinese. 51.
Tavistock, Francis Russell, Marquis of. 151.
Tavistock, The Lady Elizabeth Keppel, Marchioness of. 111.
Thomond, Marchioness of (Mary Palmer). 177.
Thrale, Mrs., and her Daughter. 127.
Thurlow, Edward, Lord. 64.

Titchfield, Marquis of. 172.
Tomkins, Mr. 114.
Townshend, F. M., George, Marquis of. 61.
Tragic Muse, The (Mrs. Siddons). 55.
Twiss, Mrs. 142.

Vansittart, Miss Emilia. 25.
Venus chiding Cupid. 88.

Waldegrave, James, 2nd Earl. 144.
Waldegrave, Maria, Countess (Duchess of Gloucester). 136, 152.
Waldegrave, The Ladies Elizabeth, Charlotte, and Horatia. 27.
Warwick, George, Earl of. 201.
Whitbread, Miss. 171.
Worsley, Sir Richard, Bart. 141.
Wynn, Master (as St. John). 18.

Yorke, Master Philip. 167.

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